

MUSICAL AMERICA

Founded in 1898 by JOHN C. FREUND

January 25, 1939

NEW LYRIC THEATRE IS ORGANIZED TO FOSTER OPERA

Pattison Will Head American Group Which Plans to Give Music Dramas and Ballets by Contemporaries

Two-Week Season in April

Work Begun on Production of 'Devil and Daniel Webster', Opera by Moore, and 'Susanna, Don't You Cry', a Romance by Loomis, Based on Foster Music

A NEW non-profit organization, to be known as the American Lyric Theatre, Inc., with Lee Pattison as managing director, formed "for the purpose of giving support, encouragement and production to musical, dramatic and choreographic art in the form of the lyric drama", will begin its activities with a two-week season in April at a New York theatre. Work has already begun on the production of Douglas Moore's 'The Devil and Daniel Webster', a folk opera with a libretto by Stephen Vincent Benét, and 'Susanna, Don't You Cry', a musical romance based on Stephen Foster melodies by Clarence Loomis, with a book by Sarah Newmeyer. Each opera will run for one week and two ballet performances will be given during each week. A tour is planned, after these appearances.

Noted Conductors to Participate

Leopold Stokowski, Fritz Reiner, Artur Rodzinski and other conductors have signified their intention of participating in this new venture, Mr. Pattison said. "The American Lyric Theatre, Inc., believes that the present widespread interest in opera will develop into a significant force in the life of the nation only when the words are sung in the language of the audience." Robert Edmond Jones will design and light the performance of the Loomis work and be an advisor in other productions. Officers and board members of the organization include: Edward R. Wardwell, president; Thomas H. McInnerney and Carleton Sprague Smith, vice-presidents; Edward Hutchinson Robbins, secretary; Thaddeus H. Ames, treasurer; Mrs. Arthur M. Reis, chairman of the executive committee, and Thomas G. Chamberlain, Angier Biddle Duke, Robert Edmond Jones, Nelson Rockefeller, Theodore Ryan, Thomas J. Watson, Jr., and Ethel Woodward. Alma Sandra Munsell will be assistant manager.

Not only modern operas but rarely heard classical works will be given each season in English, with special emphasis on the compositions of contemporary American musicians and librettists. Opera, ballets and plays in which music is an important factor are included in

In the New American Lyric Theatre



N. Y. Herald-Tribune
Personality in the Newly Founded American Lyric Theatre: Seated, Lee Pattison, Managing Director (Left) and Sarah Newmeyer, Librettist. Standing from Left: Douglas Moore, Composer; Stephen Vincent Benét, Librettist, and Clarence Loomis, Composer

the scope of the project. During the first season the League of Composers, Inc., will co-operate actively with the new organization.

POST-SEASON OPERA GIVEN IN CHICAGO

'Barber of Seville' and 'Hansel und Gretel' Led by Zelzer and Kopp, Respectively

CHICAGO, Jan. 20.—The Civic Opera House was packed on New Year's Eve for a post-season performance of 'The Barber of Seville', under the aegis of Harry Zelzer. With Maria Kurenko as Rosina whose voice was silken in quality, and Joseph Bentonelli, a debonair Almaviva singing with a liquid style, success was pre-determined. George Czaplicki's Figaro was artistically robust and there were also Vittorio Trevisan, Nino Ruisi, Ada Paggi and Giuseppe Cavadore. In the pit was the highly gifted Jerzy Bojanowski, conducting with a quick and constant sense of the values of the music.

On Dec. 26 the Chicago City Opera Company presented a special children's matinee of 'Hänsel und Gretel', the first of a handful of after-season works. The cast was the same as at its appearance during the regular reign of the company, displaying Elizabeth Brown and Louisa Hoe in the principal parts, supported by Mark Love, May Barron, Sonia Sharnova, Margery Mayer and (Continued on page 11)

CIVIC GRAND OPERA ORGANIZED IN ST. LOUIS

Two Permanent Annual Seasons Planned by New Non-Profit Association—No Connection with Previous Groups

Halasz to Conduct

Ernest Lert Engaged as Stage Director—Budget of \$25,000 Established for First Season—Permanent Chorus a Feature—Series to Open in April

ST. LOUIS, Jan. 20.

PERMANENT annual Spring and Fall grand opera seasons have been assured St. Louis, with the organization of the non-profit Civic Grand Opera Association of St. Louis by a group of civic and business leaders. The association has no connection, whatsoever, with any previous local opera groups.

The first in the series is scheduled for next April, when three productions, including 'Die Walküre', will be presented, with casts consisting of outstanding New York Metropolitan Opera singers. Other names of productions and artists will be announced later.

Laszlo Halasz, who was assistant conductor to Arturo Toscanini at the Salzburg Musical Festival, and Dr. Ernest Lert, Austrian stage director, now at the Metropolitan Opera, have been engaged as musical director and stage director, respectively.

Walter W. Head is chairman of the executive committee of the organization committee. Other members are Mayor Dickmann, former Mayor Henry W. Kiel, Adolph H. Rosenberg, J. K. Vardaman, Jr., James E. Darst, John P. Meyer and Maurice Weil.

A budget of \$25,000 has been established for the initial grand opera season of three operas. The organizers now are engaged in obtaining sponsors to furnish the working capital. If the box office returns at the three performances meet all costs, the guarantors will be refunded their deposits. Should any profit accrue, it will be placed in a reserve fund for use in the development of the association.

An important innovation will be the forming of a permanent salaried chorus. This singing ensemble will be selected after careful tryouts. The orchestra will consist of members of the St. Louis Symphony and the size of the orchestra will depend upon the needs of each production. Permanent scenery will be built in St. Louis at a great saving, for the Association plans to have its own scenery shops. Costumes, whenever feasible, will be made and purchased locally. The purpose of the association is to build up in St. Louis a strong, well managed association to produce, every season, the best available in grand opera.

JANSSEN RETURNS TO BALTIMORE POST

Conductor Begins His Second Season with the Orchestra— Chopin Novelties Given

BALTIMORE, Jan. 20.—Werner Janssen began his second season as conductor of the Baltimore Symphony with the opening concert of the municipal series on Jan. 8 at the Lyric Theatre. A



Werner Janssen

capacity audience welcomed the conductor, whose conducting of the orchestra called forth unbounded enthusiasm.

An exacting program consisted of the Mozart's Overture to 'The Marriage of Figaro', Richard Strauss's 'Death and Transfiguration', the first performances of five orchestral settings of Chopin Etudes and the Franck D Minor Symphony. Applause marked the keen pleasure which the audience found in each work.

Schelling Returns

Ernest Schelling returned to the Lyric on Jan. 10 with the National Symphony in the triple capacity of composer, conductor and pianist. Dr. Schelling, who had been conductor of the Baltimore Symphony from 1935 to 1937, has ingratiated himself with the local public and the esteem in which he is held was shown during the intermission when Douglas H. Gordon, in behalf of Baltimore admirers, presented Dr. Schelling with a silver box inscribed: "Ernest Schelling, from Baltimore admirers of his work with the Baltimore Symphony Orchestra." During the presentation the audience stood, offering prolonged applause.

Dr. Schelling's program included Griffies's 'Pleasure Dome of Kubla Khan', a Sinfonia by J. C. Bach, the Stock transcription of Bach's Prelude and Fugue in E Flat his own 'Fantastic' Suite for piano and orchestra, in which he played the solo part and also conducted, and his own 'Victory Ball'. After the concert Dr. Schelling was honored as guest at the home of Mrs. Spaulding Jenkins.

The series of concerts for young people was auspiciously opened on Jan. 14 at the Lyric when Werner Janssen conducted the Baltimore Symphony and made explanatory remarks with illustrations describing each work on the program to the great delight of the capacity audience.

The program contained Mr. Janssen's transcriptions of 'Agnus Dei' from

'Missa Papae Marcellus' of Palestrina and 'David and Goliath' sonata by Johann Kuhnau, besides music by Bach, Mozart, Couperin and Haydn. The youthful audience joined in singing 'Marlbrook Goes to War' and at the end of the program the orchestra played a work, the manuscript of which was also flashed on the screen, the composition of an eight-year-old child, Eva Frantz, to inspire the young audience towards a keen interest in the notebook competition, a feature of these concerts.

FRAZ C. BORNSCHEIN

ORGANIZATIONS PLAN AID FOR NATIVE MUSIC

League of Composers and Society of Professional Musicians Launch Concerts and Broadcasts

The League of Composers and the Society of Professional Musicians are holding a new series of concerts for the purpose of furthering the music of young American composers. They will present three recitals, on Jan. 29, Feb. 26 and March 26, at the Town Hall Club at 3 P. M. The music will be exclusively American and by the younger generation of composers. The composers will be selected by the League's Executive Board and the artists who cooperate will all be members of the Society of Professional Musicians. This series of concerts will be open to the subscribers and members of both organizations.

In continuing its activity on behalf of American musicians the League of Composers began its series of broadcasts on Jan. 17 over the Columbia Network, with a group of commissioned works for wind instruments by Alvin Etler, Edwin Gerschefski and Nicolai Berezowsky. These works were conducted by Mr. Berezowsky. Following these broadcasts there will be three regional broadcasts, from Chicago directed by Rudolph Ganz, from Cleveland directed by Arthur Shepherd, and from San Francisco directed by Albert Elkus. The League of Composers is affiliated with the newly formed American Lyric Theatre and will cooperate this Spring in presenting its initial productions.

NAUMBURG FOUNDATION PLANS DEBUT AUDITIONS

Fifteenth Annual Series Scheduled to Determine Awards of First New York Recitals

The Walter W. Naumberg Musical Foundation will begin its fifteenth annual series of auditions for pianists, violinists, 'cellists and singers who are ready for professional careers, but who have not had a New York recital reviewed by critics, in March. Winners in the auditions will be awarded New York debut recitals during the season 1939-1940.

Candidates must not be over thirty years of age and must be recommended in writing by a teacher, music school, or musician of acknowledged standing. Cooperating in the preliminary auditions is an Advisory Committee composed of Ernest Hutcheson, Chairman, Francis Rogers, Willem Willeke, and Harold V. Milligan. The final auditions will take place April 3 and 4 and the judges will be: Walter Spalding, Wallace Goodrich, Bruce Simonds, Adolfo Betti and Povla Frijs.

Pianists should include at least one Prelude and Fugue from the "Well-Tempered Clavier" of Bach, and one

composition in large form, either a sonata or a suitable equivalent. A purely lyrical piece, such as a Nocturne of Chopin should also be included. Violinists and 'cellists should include two contrasting movements of any suite or sonata by Bach for the instrument alone and a concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart, or Gluck) in sustained cantilena style. Application blanks may be secured from the Walter W. Naumberg Musical Foundation, 9 East 59th Street, New York City. All applications must be filed not later than Feb. 28.

GRIFFITH FOUNDATION TO SPONSOR OPERA VISIT

Metropolitan Will Give 'Barber of Seville' in Newark—Philharmonic-Symphony to Appear

NEWARK, Jan. 20.—The Metropolitan Opera Company will visit Newark on Feb. 7 under the auspices of the Griffith Music Foundation to present Rossini's 'Barber of Seville' at the Mosque Theatre. Those listed as members of the cast include Lily Pons, Nino Martini, Richard Bonelli and Ezio Pinza, with the Metropolitan orchestra to be conducted by Gennaro Papi. This will be the Griffith Foundation's first opera presentation.

A special concert by the New York Philharmonic-Symphony conducted by John Barbirolli, to be given on April 10 at the Mosque Theatre, will mark the third orchestral event sponsored by the foundation this season. The concert is being arranged in cooperation with the Associate Alumnae of the New Jersey College for Women, and the proceeds will be used by the association.

LICENSE FEES HEARINGS

(Continued from page 3)

\$25,000 each. Copyrights owned by the music publishers named are valued at more than \$1,000,000, the court was told.

Asserting that its charges are not high, the society said that its rates for licenses in Florida in 1936 averaged for each user in the following classes—radio broadcasters, \$2,432; motion picture houses, \$81; restaurants, \$84; hotels, \$80; dance halls, \$85, and miscellaneous \$103. The society says that it has 30,000 contracts in force in the United States.

The court has the decision under advisement.

A. T. M.

New Friends to Rehearse at High School of Music and Art

Through the invitation of Mayor Fiorello H. LaGuardia, the New Friends of Music Inc., began rehearsals on Jan. 13 at the High School of Music and Art in preparation for the spring series of concerts to be given under the baton of Fritz Stiedry. The Mayor was in attendance at the first rehearsal. Both the faculty and students of the High School of Music and Art will hear these rehearsals.

André Mertens to Sail for Europe

André Mertens, general European representative for Columbia Concerts Corporation, will sail for Europe on Jan. 28 after having spent several months at the New York headquarters. In Europe he will attend to the affairs of the corporation as well as his own management office, which has been transferred from Vienna to Paris. He will return to this country in June.

SAN FRANCISCO MEN BEGIN NEW SEASON

Symphony Inaugurates Twenty-Seventh Year Under Monteux

—Personnel Strengthened

SAN FRANCISCO, Jan. 20.—The San Francisco Symphony began its twenty-seventh season on Jan. 6 before a capacity audience in the War Memorial Opera House. The concert set a new



Pierre Monteux

standard for opening performances, and revealed how many improvements Pierre Monteux, conductor, has made in the symphonic body he has worked with during the past three years.

Only one change has been made in the personnel of first chair men, that being the acquisition of Merrill Remington as first oboe. But various sections have been strengthened by replacements.

Iturbi Plays Mozart

For his opening program Mr. Monteux conducted Berlioz's 'Roman Carnival' Overture, Mussorgsky's 'Pictures at an Exposition' and Brahms's Second Symphony, plus the Mozart Piano Concerto in E Flat, with José Iturbi as soloist. Mr. Iturbi gave a superb performance, playing as one inspired. Particularly noticeable was the way in which he blended the piano tone with the timbre of the various orchestral instruments, only a single detail of his magnificent playing. Mr. Monteux and the orchestra gave him excellent co-operation.

Fine tonal sonority was achieved by the orchestra throughout the afternoon, and the news that Olin Downes, for the New York World's Fair, had extended an invitation to the Symphony to appear in a series of concerts at the New York exposition, made the opening concert an especially gala and auspicious occasion.

MARJORIE M. FISHER

Piccinni Remains Discovered in Garden in Paris

The remains of the composer, Nicola Piccinni, the rival of Gluck for the favor of the Parisian public in the middle of the Eighteenth Century, have been discovered in the garden of an old house in Passy, at one time a suburb and now a part of Paris. When the composer died in 1800, he had been a victim of paralysis for some time. The city of Bari, in Italy, where he was born in 1728, has requested that the remains be sent there for sepulture.

BERLIN STATE OPERA STAGES WERNER EGK'S 'PEER GYNT'

New Work Shows Adroitness in Its Dramatic Situations, But Lacks Lyrical Elements—Composer-Conductor Provides Clever Orchestration

By GERALDINE DE COURCY

BERLIN, Jan. 13.

THE several periods of crisis that have periodically darkened the European horizon since the new season came over the hill made no visible impression on Berlin's three opera houses which have worked their way systematically through the projected program of revivals as if nothing but choirs of angels were chanting in the firmament. The State Opera marched in the artistic vanguard with 'Boris', 'Barbiere', 'Fidelio', 'Carmen' and 'Gianna Schicchi'; the German Opera disposed of 'Euryanthe', 'Carmen' and 'Prinz Caramo'; and the Volks Oper kept energy and interest at white heat by turning out such divergent contributions in the scale of operatic entertainment as 'Zauberfloete', 'Mignon', 'Zar und Zimmermann', 'Alceste' and Alfano's 'Katjuscha'.

The only premiere to grace the civic boards in this period of unrest was Werner Egk's new opera 'Peer Gynt', which might be termed a commissioned work if one is a stickler for the polished nicety of phrase. The State Opera wanted to do something for contemporary music and Egk had an idea that seemed promising and worthy of crystallization. So the order went forth and in return for the recognition and artistic boost, Egk dedicated his opus to Heinz Tietjen, intendant of the Opera, who was largely instrumental in bringing Egk to the conductor's desk of that institution. It was strictly a family affair, and will probably remain so, as another instance of the error of attempting to breed a healthy specimen of inspiration in captivity.

Work Has Its Good Qualities

Even at that, it is not altogether easy to pass fair judgment on the work. The shades of Ibsen and Grieg have such an annoying way of clouding one's vision and shackling one's generous impulses. That the composition improves on acquaintance is something in its favor, though it is not a lyric spring into whose pell-mell depths one would voluntarily plunge in order to seek peace, enjoyment or the mental uplift that is now in such demand on the spiritual market. It possesses its good qualities and shows considerable adroitness in the development and fashioning of dramatic situations but the theme is not very lyrical and even as a free adaptation of Ibsen's masterpiece, there is not much in its dramatic texture to tempt a man to song.

Egk has done some immensely clever things with his orchestra; he has conjured up color where there was apparently no basic pigment; and he has spiced many a phrase with sophisticated wit; furthermore, the work, which repelled on first hearing and seemed to vibrate none of the personal note that gave such charm to the earlier work, 'Die Zaubergeige', took on an edge and stood out more clearly in the critical perspective as its artistic purpose grew more visible.

Egk wrote his own libretto which is nothing more nor less than a compressed edition of Ibsen to fit the three hour pat-



Mathieu Ahlersmeyer, of the Dresden Opera, as Peer Gynt. Right: Act II, Showing One of Paul Straeter's Settings



Below: Werner Egk, Who Conducted His Own 'Peer Gynt' at the State Opera



tern of opera. Egk's version opened with a brief introductory prelude and then followed the general lines of the original up to the second act when he substituted an American Odyssey and a scene in a seaport drinking den for Ibsen's African and Cairo episodes. The third act took the prodigal back through the kingdom of the Trolls to the arms of the waiting Solveig and closed on a note of sentimental sweetness somewhat in the genre of Paul Graener.

Not a Romantic Peer

There was little of the romantic in Egk's conception of Peer but he knows how to fashion a dramatic episode to give it bite, and knows equally well how to proceed to the next before the glamor of excitement has lost its salt and savor. If he had had a full measure of the courage that forms the bone structure of true conviction and had been willing to close his eyes to possible material aggrandizements in order to erect his edifice in terms of his own peculiar idiom, he might have gone further and fared better. It was his attempt to maintain his balance while the pendulum of his inspiration gyrated from the audacious to the innocuously sweet that gave the

work its unsatisfactory aftertaste, an aftertaste that had no little in common with some of the Rathhaus, Krenek and Weill experiments of a decade ago.

He is by no means a child of tradition, but on this occasion it was consideration in its political habiliments that came and whipped the offending Adam out of him. Interesting and daring as the opera was in parts, it had neither divine fire nor the lesser fragrance that darts from copious invention and a melodious vocal line. Not original enough to mark a milestone in Egk's career; not modern enough to win unqualified recognition as an experiment; not tuneful enough to enthrall a public, and not fresh and brilliant enough to engage an open mind, it will probably not be long before oblivion softly lays her shadowy veil about it.

The settings by Paul Straeter were simple and austere, deriving their light from the gay costumes of the chorus and the bizarre masks of the Trolls. Mathieu Ahlersmeyer of the Dresden Opera was a very spirited Peer, ably flanked by that incomparable character actress and singer, Elsa Tegethoff as the Troll Princess. The singing cast was otherwise not strictly first class, but this year the State Opera has acquired the very annoying habit of parking all its topnotchers on a siding and giving the vocal proletariat a chance to exercise itself. The men were better than the women, but this is not saying a very great deal for either side.

Three Operas Have Revivals

To the restaged 'Barbiere', Egk contributed a bit of thistledown that threw new light on his adaptability. Erna Berger, the Rosina of the evening, engaged Egk to provide a "lesson aria" for her so that she could depart from tradition and contribute a little novelty to the occasion. This he did by writing a really charming set of variations on an old Viennese Strophensiede that were strictly in keeping with the style of the work and yet gave Berger all the opportunities she craved to show off the brilliant qualities of her singing. The young Italian tenor Gino Sinimberghi, as Almanava, launched forth on his first ambitious role and did so with commendable success, at least as far as histrionics were concerned. As Rinuccio in Guido

Salvini's attractive staging of Gianni Schicchi, he carried his success still further and added the ornament of a singer to his graceful stage deportment, thus confirming the expectations of those who are interested in his German career.

This Puccini revival, by the way, was one of the most delectable things the State Opera has done. Salvini, who collaborated with Victor de Savata in the State Opera's magnificent Othello performance last season was the stage director while the scenery and costumes were the contribution of his countryman, Aldo Calvo, each panel of this triptych of Italian art being the last word in perfection and grace.

'Boris', revived in Alfred Roller's gorgeous settings for the benefit of Ludwig Hoffmann was a miracle for the eye, but with the exception of the moments when Hoffmann was holding the centre of the stage, struck the spectator as an injudicious expenditure of imagination, material and funds to no musical purpose. Gertrude Ruenger, as Maria, was Hoffmann's artistic counterweight, but she only sang two performances and had too small a part to change the final verdict. From the pinnacle of its wealth, there is no excuse under high Heaven for this State institution to carry along such a deadweight of thoroughly mediocre singers as it now does, and even less excuse for inflicting them on the public in roles that would be the height of cruelty and impertinence before a less fastidious musical audience. The situation is particularly deplorable when it is permitted to dull the glories of an otherwise brilliant performance, as in the case of 'Boris'.

A New Conductor of Great Gifts

The State Opera is now glorying in its latest acquisition, the gifted young conductor Herbert von Karajan, who has recently been added to the staff. The appointment followed immediately on his remarkable performances of 'Fidelio', 'Meistersinger' and 'Tristan', the last of which had all musical Berlin in a state of excitement. The appointment of a personality of his artistic calibre was a consummation greatly to be wished and if he can now navigate safely through the reefs of petty jealousies and ambitions that are said to litter the highway of art at this glorious establishment, all will yet be right with the German world of conductors.

The German opera stepped to the fore with a revival of 'Euryanthe' in a new version by Franz Benecke which kept it within a three-hour limit and tried to simplify the action to the point of easy comprehensibility. The work turns up in Berlin about

(Continued on page 19)

MUSIC LEAGUE, INC. IS RE-ORGANIZED

Anna C. Molyneaux Chosen as Managing Director, John McCullough, President

The National Music League, Inc., has been reorganized with Anna C. Molyneaux as the new managing director



Anna C. Molyneaux

and John G. McCullough the new president. Leon Barzin, Paul Boepple, Lionel Perera and Norman Schur have joined the board of directors. The League will continue as a non-profit making organization to give concert experience to young artists, and to help them to become established in the concert world.

A jury of distinguished musicians is being formed to select the list of artists for the League. Auditions will be held early in February, definite dates to be announced later.

PADEREWSKI PLANS HIS TWENTIETH TOUR

Pianist to Play in About Twenty Cities During Ten Weeks Visit

Ignace Paderewski will begin a ten weeks tour of the United States, which will take him to about twenty cities, in February. The pianist will visit California during his visit to this country and will spend a week at his ranch there. On Feb. 26 he will be heard in the RCA Magic Key program over the NBC blue network. The approaching tour will be his twentieth in this country, his last appearances on the concert platform here having been made in 1933.

Mr. Paderewski has spent much of his time during the intervening years at his villa in Morges, Switzerland, but he has appeared in England and on the continent several times. He was heard in the motion picture 'Moonlight Sonata' in which he played several compositions, and on Sept. 25 played for a broadcast from Lausanne which was sent to this country.

Nelson Eddy Marries Ann D. Franklin

LAS VEGAS, NEV., Jan. 20.—Nelson Eddy, baritone, married Mrs. Ann D. Franklin, former wife of Sidney Frank-

lin, producer of motion pictures, on Jan. 19 with District Judge William E. Orr officiating. Mr. Eddy will begin a concert tour on Feb. 6 and will be accompanied by Mrs. Eddy.

TORONTO SYMPHONY LAUNCHES NEW YEAR

MacMillan Conducts First Events With Feuermann as Soloist in Dvorak Concerto

TORONTO, Jan. 20.—The first Toronto Symphony concert of the New Year was given in Massey Hall on Jan. 3, Sir Ernest MacMillan conducting. The program included:

Overture to Oberon.....	Weber
'Prince Igor' Dances.....	Borodin
Symphony No. 5 in E Flat Major.....	Sibelius
Dance of the Blessed Spirits from 'Orpheus'	Gluck-Mottl
Passacaglia and Fugue.....	Bach-Mazzoleni

A large and enthusiastic audience was present to mark the occasion.

A capacity house came to hear the first subscription concert of the Toronto Symphony in the New Year. The orchestra, the conductor, Sir Ernest MacMillan, and the soloist, Emanuel Feuermann, cellist, received a prolonged ovation at the close of the concert. Mr. Feuermann played Dvorak's Concerto in B Minor for 'cello and orchestra, a composition new to the audience. Other numbers included the overture and suite 'A Midsummer Night's Dream' by Mendelssohn and Strauss' 'Till Eulenspiegel'.

ROBERT H. ROBERTS

NEW EXECUTIVE JOINS BOARD OF PHILHARMONIC

Warburg Elected—Paley and Blair Are Chosen as Members of Special Committee of Society

The board of directors of the Philharmonic-Symphony Society of New York at its second quarterly meeting held on Jan. 10 elected James Paul Warburg a new member of the Board. Two new members of the executive committee of the board were also elected, William S. Paley and Floyd G. Blair. The Executive Committee lost two of its twelve members in the past year: Norman H. Davis who resigned and Clarence H. Mackay who died. At the meeting the resignation of Dr. Nicholas Murray Butler was "accepted with regret." Dr. Butler had served on the Board of Directors since 1921-22 when the National Symphony was merged with the Philharmonic Orchestra.

The executive committee of the board of directors of the Philharmonic-Symphony Society now consists of Mrs. Vincent Astor, Floyd G. Blair, Paul D. Cravath, Marshall Field, Arthur Judson, Harry Harkness Flagler, William S. Paley, Walter W. Price, Edwin T. Rice, Robert H. Thayer, Charles Triller and Richard W. G. Welling.

Friends of Sousa Project Memorial

A campaign with the double objective of furnishing a memorial to John Philip Sousa, bandmaster and composer, and of nourishing a love of American music among Americans, is projected by a committee headed by B. A. Rolfe, conductor and friend of the late Mr. Sousa. Other members are Gene Buck, president of the American Society of Composers, Authors and Publishers; George H. Gartlan, superintendent of music in

Lhevinnes Honored at Reception



Josef and Rosina Lhevinne at the Reception in the Home of Mme. Olga Samaroff Stokowski (Centre) After Their Fortieth Anniversary Concert. The Cake Is in Honor of Their Fortieth Wedding Anniversary. The Two Events Occurred Simultaneously (Review of the Lhevinne Anniversary Concert on page 21)

the public schools of New York; Joseph N. Weber, president of the American Federation of Musicians; Arthur Pryor, bandmaster, and James F. Gillespie, director of operations.

TORONTO OPERA GIVES HOLIDAY PERFORMANCES

Local Singers Appear Under Borre in Hänsel und Gretel—Kathryn Meisle in Recital

TORONTO, Jan. 20.—The Toronto Opera Company gave three performances of Humperdinck's 'Hänsel und Gretel' in the Victoria Theatre during the Christmas season. The opera was staged and conducted by César Borré. The principals and chorus were selected from singers of Toronto; and they included Jeanne Pengelly. The opera was followed by a ballet, directed by Boris Volkoff, the 'Polovtsian Dances' from 'Prince Igor'. The Toronto Opera Company will give two other operas during the winter: Saint-Saëns's 'Samson and Delilah' and Puccini's 'La Bohème'.

Kathryn Meisle, contralto of Metropolitan Opera, sang in Massey Hall on Jan. 12 in the third concert of the celebrity series. A large audience gave Miss Meisle a warm welcome and was rewarded with a recital marked by discrimination and musicianship. Miss Meisle had chosen a program that included: operatic arias from 'Orpheus', 'Carmen' and 'Samson and Delilah'; Lieder by Hugo Wolf; a Russian group; and songs by contemporary composers. Stuart Ross played accompaniments with understanding.

R. H. R.

\$100 Offered for Women's Chorus

PHILADELPHIA, Jan. 20.—The Philadelphia Art Alliance will give the Eurydice Chorus Award of \$100 in October, 1939, for the best composition for women's voices. The Eurydice Chorus Award was founded in 1924 by the Eurydice Chorus to increase the repertoire of music composed for women's voices. All contestants must be American citizens, and the compositions must be an unpublished work for women's chorus of three or more parts.

PORTLAND WELCOMES OREGON MUSIC TEACHERS

Association Hears Review of National Convention—Two Local Pianists Appear With Orchestra

PORTLAND, ORE., Jan. 20.—Representative musicians of the Portland district of the Oregon Music Teachers' Association, with Nelle Rothwell May presiding, met at the Mallory Hotel on Jan. 11. Ella Connell Jesse, state president, gave a comprehensive review of the proceedings at the convention of the National Music Teachers' Association, in conjunction with three other organizations. Mrs. Jesse was sent to Washington by the O.M.T.A. This was the first time that an Oregon president received this recognition.

Two resident pianists, Lillian Pettibone and Henri Arcand, played with the WPA Federal Symphony, led by Misha Pelz, at the Neighbors of Woodcraft auditorium, on Dec. 18 and Jan. 4. Miss Pettibone played the Saint-Saëns G Minor Concerto and Mr. Arcand the Rubinstein Concerto in D Minor and a 'Sentimental Rhapsody' by William Pelz. Short orchestral works by Flotow, Borodine, Dvorak, Debussy, Rubinstein, Mozart, Johann Strauss, Granados and Liszt were played.

Reed College's twenty-seventh annual presentation of carols and madrigals took place shortly before Christmas. The students were led by Harold Sproul, the new director of musical activities at the College. The Oregon Federation of Music Clubs, Mary Adele Vann chairman, sponsored a recital by students of college age at the Neighbors of Woodcraft hall on Jan. 10. The young musicians were Dorothy Louise Johnson, violinist; Pearl Noonan, soprano; Betty Swartout, contralto; Robert Haffenden, pianist.

J. F.

Mischa Violin Heard with Doctors Orchestra

Mischa Violin, violinist, was soloist with the Doctors Orchestral Society at a concert in the auditorium of the Beth Israel Hospital on Jan. 7.

OPERA FORCES VARY LOS ANGELES FARE

San Carlo Company Offers Series —Federal Music Project Gives Two Operas

LOS ANGELES, Jan. 20.—The San Carlo Opera opened a series of performances on Jan. 6. The operas given were 'Traviata', 'Faust', 'Carmen', 'Aida', 'Rigoletto', 'Butterfly', 'Cavalleria', 'Martha', 'Lucia' and 'Trovatore', closing on Jan. 14. The presence of such singers as Bianca Saroya, Lucile Meusel, Hizi Koyke, Coe Glade, Leola Turner, Charlotte Brono, Aroldo Lindi, Dimitri Onofrei, Harold Kravitt and Mostyn Thomas, insured a high standard for all the operas presented. Tandy Kackamzie, local tenor, also appeared in leading roles.

José Iturbi gave a piano recital on Jan. 3. Mr. Iturbi roused a large audience to enthusiasm. His program included Haydn's Sonata in E Minor, Brahms's Variations on a Theme of Paganini, Beethoven's 'Moonlight' Sonata and Chopin's Waltz in A Flat.

The Don Cossack Choir, led by General Platoff, attracted a good-sized audience for its concert in the Auditorium on Jan. 15. The Los Angeles Chamber Music Society, which is presenting its series in Royce Hall in Westwood this season, brought the Vertchamp Quartet in its January program, which included works by Ernst Toch, Joseph Achorn and Mendelssohn. The reorganized ensemble includes Albert Vertchamp, Joachim Chassman, Raymond Menhennick and Ilya Bronson. Of chief interest was the Toch Quartet, Op. 28. Mr. Toch, now resident in Santa Monica, is a master craftsman, and in this work has something worthwhile to say. Mr. Achorn's Four Improvisations proved clever and sometimes brilliant in their construction. Marvin Maazel, pianist, and his seven-year-old violinist daughter, Saundra Berkova, appeared in the Hollywood Woman's Club recently; the child revealed promising gifts.

Recent activities of the Federal Music Project included a performance of César Franck's 'Béatitudes', three performances of 'Carmen' and two performances of 'Hänsel and Gretel'. Soloists in the Franck work were Fritz Smith, Marguerite Tiedke, Thomas Redican, Charles de la Plate, and Eunice Elder. The role of Carmen was twice sung by Helen Beatty and once by Elizabeth Klein, with Laura Saunders, Charles de la Plate, Joseph Sullivan, Esther Walker, Lulu Elliott, Fritz Smith and Francis Barnes taking other parts. Leading roles in the Humperdinck score were essayed by Carmen Conger, Maxine Carlo, Fritz Smith, Isolde Bernhard, Elizabeth Klein, Stella Dutton and Eva Seiffert.

HAL D. CRAIN

New York Piano Teachers Convene

The Piano Teachers Congress of New York held its regular monthly meeting on Jan. 5, in Steinway Hall. The 'Studio Talks' were given by Elinor Moskowitz, a member of the congress. Her topic was 'Reference Material'. Another member, Julia Dobler, spoke on 'A Patriotic Program'. The Music Educational League was the topic of Isabel Lowden, president. Another guest speaker, Marie Pierik, of the Schola-Cantorum of Paris, spoke on 'The Role of the Gregorian Chant in the Life of a Musician'.

D'Oyly Carte Company Again Delights New York

Noted Gilbert and Sullivan Troupe Opens Its Season with 'Trial by Jury' and 'Pirates of Penzance'—'Mikado' and 'Iolanthe' Heard in Subsequent Performances—Old Favorites in Casts Hailed

WITH fanfares no less impressive for coming from "fans" instead of trumpets, the D'Oyly Carte Opera Company moved into its current occupancy of the Martin Beck Theatre on the evening of Jan. 5 for a stay which will extend to March 11, inaugurating a happy season for Gilbert and Sullivan devotees with a double bill consisting of 'Trial by Jury' and 'The Pirates of Penzance'. In ensuing changes of bill, 'The Mikado' and 'Iolanthe' came to the adulatory attention of capacity audiences, and the balance of the inimitable repertoire is to follow.

The initial productions, heard on the evening of Jan. 6, presumably shared the qualities of the opening night, qualities of ensemble and individual worth which are well known to the followers of the company. 'Trial by Jury' had an excellent cast, composed of William Sumner as the Judge, Leslie Rands as the Counsel for the Plaintiff, Leonard Osborn as the Defendant, Margery Abbott as the Plaintiff, T. Penry Hughes as the Foreman of the Jury, Richard Walker as the Usher, Mayzie Dean as the First Bridesmaid and C. William Morgan as an Associate.

Martyn Green as Major-General Stanley and Sydney Granville as the Sergeant of Police were the natural and inevitable heroes of 'The Pirates', and their every appearance was hailed with delight. Mr. Green's extraordinary syllabification is a matter for never-ending wonder, and Mr. Granville's delicious comic sense has one of its best opportunities in this role. A charming Mabel, Helen Roberts, was another attraction, and Darrell Fancourt was properly sentimental as the Pirate King. John Dean was the Frederic, Evelyn Gardiner the Ruth, and the remaining "daughters" were played by Marjorie Eyre, Ivy Sanders and Maysie Dean. As welcome as any of the company on the stage was Isidore Gregory in the pit. Once more he made the little orchestra sparkle and sing the music which seems destined for im-

mortality, at least with a goodly section of the world's population.

'The Mikado' was the company's second offering, given the first half of the week of Jan. 9. The performance had points of



Right: John Dudley as Nanki-Poo and Viola Wilson as Yum-Yum in 'The Mikado'



Helen Roberts (Above) as Mabel, and Sydney Granville (Right) as the Sergeant of Police in 'Pirates of Penzance'



ence was a capacity one and applauded madly. Several numbers had to be repeated four or five times.

H.

'Iolanthe' Enters

Beginning on Jan. 12, 'Iolanthe', third of the series, gave Martyn Green opportunity to limn anew one of the drollest and most unctuous portraits, that of the "highly susceptible" Chancellor. He delivered the "nightmare" patter song with much aplomb and his dancing in the trio with the two lordly suitors of Phyllis was delightfully comic. John Dean and Darrell Fancourt contributed some agreeable singing as Tolloller and Mountararat and Sydney Granville made the most of Private Willis's celebrated soliloquy. As Strephon, Leslie Rands sang, danced and acted with personal charm. Marjorie Eyre, usually heard in soubrette roles, took over the part of Iolanthe. Buxom Evelyn Gardiner proved that there are still laughs to be garnered in the role of the Queen of the Fairies though an increasing number of those who applaud probably have no idea what is meant by the tribute paid at each performance to the long departed London fire hero, Captain Shaw. Helen Roberts and Viola Wilson alternated in the role of Phyllis. The ensemble was one well co-ordinated and the singing of the chorus one of the most pleasurable details of the representation.

LOS ANGELES MARKS PHILHARMONIC DATE

Klemperer Is Honored at Dinner Celebrating Twentieth Year of Orchestra

LOS ANGELES, Jan. 20.—Celebrating the twentieth anniversary of the founding of the Los Angeles Philharmonic, a group of citizens honored its conductor Otto Klemperer at a banquet at the Ambassador Hotel on Jan. 11, sponsored by the Chamber of Commerce, with Byron C. Hanna as chairman. Greetings were extended by Mayor Fletcher Bowron, W. S. Rosecrans, retiring president of the Chamber of Commerce, and James L. Beebe, incoming president; Harvey S. Mudd, president of the Southern California Symphony Association; L. E. Behymer, Mrs. Leiland Atherton Irish, Joseph Scott and Rabbi F. Magnin. Mr. Behymer reviewed the founding of the orchestra by William A. Clark. The musical part of the evening was given by Bronislaw Gimpel, concertmaster, accompanied by Theodore Saidenberg; Ruth Miller Chamlee, soprano, accompanied by Blanche H. Robinson; Alice

Ehlers, harpsichordist, and Bob Mitchell's St. Brendon's Boys. The banquet signalized the beginning of a financial campaign for the orchestra's sustaining fund, which is set at \$150,000 as the amount of the season's deficit.

The Philharmonic made its first appearance after the holiday lull, in its regular series of concerts on Jan. 5 and 6, with Rose Bampton, soprano, as soloist. Miss Bampton chose the Air de Lia from Debussy's 'L'Enfant Prodigue' and 'Dich theure Halle' from Wagner's 'Tannhäuser' for her arias, and was later heard in Liszt's 'Oh, quand je dors' and Strauss's 'Cäcilie'. She was warmly applauded, especially in the operatic excerpts. Mr. Klemperer conducted the overture to Gluck's 'Iphigenia in Aulis' and Schumann's Second Symphony with understanding, and introduced Prokofiev's suite 'Lieutenant Kije'.

HAL D. CRAIN

Brico Lectures on Conductors

A lecture-demonstration course on 'The Evolution of a Symphonic Conductor' is being given by Antonia Brico

at her studio on Tuesday afternoons. The course began on Jan. 10 and is to continue until May 23. It is designed for conductors, teachers, soloists, orchestra players and persons interested in orchestration. There will be demonstrations of ear-training, baton technique, score reading, and piano ensemble in the study of symphonic and operatic repertoire.

N. Y. U. Offers Course in Wagner Operas

Martin Bernstein will offer a new course entitled 'The Music Dramas of Richard Wagner' at New York University during the spring term at the University's division of general education beginning on Feb. 1. Professor Bernstein will also conduct a Tuesday evening course in 'Listening to Music'. Under the joint sponsorship of the University and the Greenwich House Music School Dr. Marion Rous, director of the School's 'Listeners' Laboratory' and Audience Education, will give a Wednesday evening 'Radio listeners' Course, preparatory to the Philharmonic-Symphony broadcasts' at the Laboratory.

OPERA: 'Don Giovanni', 'Elektra' and 'Boccanegra' Heard

TWO presentations of Mozart's opera brought Ezio Pinza and John Brownlee successively as Don Giovanni, and Elisabeth Rethberg singing Donna Anna for the first time at the Metropolitan. 'Elektra' and 'Amelia Goes to the Ball' in double bill had casts familiar from last year, with Rose Pauly and Muriel Dickson in the respective title roles. 'Simone Boccanegra' re-entered the repertoire, with Lawrence Tibbett heading a cast to which newcomers were Maria Caniglia and Leonard Warren. Herbert Alsen made his debut as King Marke and Karin Branzell returned to sing Brangane.

'Tannhäuser' Heard by Large Audience

'Tannhäuser' was sung before a large audience on the evening of Jan. 4. The cast included Kirsten Flagstad as Elisabeth; Kerstin Thorborg as Venus; Marita Farell as the Young Shepherd; Lauritz Melchior in the name-part; Hans Hermann Nissen as Wolfram; Erich Witte, Walther; Adolf Vogel, Biterolf, and Max Altglass, Reinmar. Erich Leinsdorf conducted, giving an illuminating rendition of the score. The prelude to the third act was superbly played.

H.

'Don Giovanni' Returns

The season's first 'Don Giovanni' on Jan. 5 presented Ezio Pinza as the Don and went familiar ways, save that there was a new Donna Anna, that role being sung for the first time at the Metropolitan by Elisabeth Rethberg, who had been the Donna Elvira of the 1929-30 revival. The Saxon soprano had an admirable conception of the part and her singing was of winning lyricism in such numbers as the 'Non mi dir' aria and the Trio of the Maskers. Elsewhere, as in 'Or sai che l'onore', the music placed rather heavy burdens on her, dramatically. Mr. Pinza's Don continues to have about it more of the swashbuckler than the aristocratic libertine. Save for a momentary slip in 'Il Mio Tesoro', Richard Crooks sang Don Ottavio smoothly and with good style. Irene Jessner as Elvira contributed one of the most satisfactory of the characterizations. Virilio Lazzari was the Leporello and Norman Cordon the Commendatore, both singing commendably. Louis D'Angelo as Masetto and Marita Farell as Zerlina completed the cast. Ettore Panizza conducted. The Metropolitan's unfortunate tendency to clown the comedy of 'Don Giovanni' was carried to point of burlesque in the scene of the serenade.

O.

'Tristan und Isolde' Sung for Benefit of Free Milk Fund

A capacity audience attended the special matine of 'Tristan und Isolde' on Jan. 6, for the benefit of the Free Milk Fund for Babies. Mrs. William Randolph Hearst, founder and president. The cast was the familiar one and included Lauritz Melchior and Kirsten Flagstad in the name-parts; Emanuel List, King Mark; Julius Huehn, Kurvenal; Arnold Gabor, Melot; Kerstin Thorborg, Brangane; Karl Laufkoetter, A Shepherd; The Steersman, Louis D'Angelo; Voice of a Young Sailor, Nicholas Massue. Artur Bodanzky conducted.

H.

The Second 'Rosenkavalier'

Strauss's enchanting 'Der Rosenkavalier' provided unalloyed delight for the matinee audience on Jan. 7, its second performance. Once again the consummate artistry, womanly tenderness and poignance of Lotte Lehmann's Marschallin cast a potent spell, and Rise Stevens, thoroughly at home in the part of Octavian, was a worthy companion. The young American sang with great freedom, acted buoyantly and made an appearance of great beauty and charm. Emanuel List again gave his broadly bumptious portrayal of Baron Ochs and Marita Farrell was a pretty and slightly shrill-voiced Sophie, modulating her tones, however, for the final scenes, which were ravishingly



Ezio Pinza, Who Sang the Don in the First Performance of the Mozart Opera

done by the three women. The remainder of the cast was also the same as at the previous performance, and Artur Bodanzky conducted with distinction.

'Aida' Sung for Fourth Time

Verdi's 'Aida' was sung for the fourth time on the evening of Jan. 6, before the large audience that customarily assembles to hear the work. The name-part was assumed by Maria Caniglia and Bruna Castagna was Amneris. The leading male roles were distributed as follows: Radames, Giovanni Martinelli; Amonasro, Carlo Tagliabue; Ramfis, Nicola Moscova, and The King, John Gurney. Thelma Votipka sang the High Priestess's measures and Giordano Paltrinieri was the Messenger. Ettore Panizza conducted.

N.

'Falstaff' Again

Verdi's 'Falstaff', given for the third time on the evening of Jan. 7, drew another capacity audience, again provoking wonderment that the score has not proved to be the world's most popular opera instead, perhaps, of 'Aida'. But then there would not be enough of Tibbett to go around, though Falstaff as Mr. Tibbett environs him physically, perhaps there would. An enthusiastic audience again responded with laughter and applause to the comic aspects of the work, and revealed appreciation for Mr. Tibbett's superb vocalism in the title role, which nothing short of the word "beautiful" may describe.

Maria Caniglia, Bruna Castagna, Irra Petina, John Brownlee, Charles Kullmann, Norman Cordon, Alessio de Paolis, Marisa Morel, Giordano Paltrinieri, all in the same roles they had sung at previous performances, again provided a well-rounded and competent cast, singing with sprightly charm. Ettore Panizza again kept the performance at a light, tip-toe of merriment throughout.

W.

'Lucia' Opens Eighth Week

Donizetti's 'Lucia di Lammermoor' opened the eighth week with Lily Pons once more in the role of Lucy Ashton. The audience was a large one and very enthusiastic, especially after the Mad Scene. Other roles were assumed by Galliano Masini as Edgar; Carlo Tagliabue as Henry Ashton, Virgilio Lazzari as Bide-the-Bent, and Nicholas Massue as Bucklaw. Thelma Votipka was Alice, and Giordano Paltrinieri, Norman Gennaro Papi conducted.

N.

'Elektra' Paired with 'Amelia'

Richard Strauss's 'Elektra' and Gian-Carlo Menotti's 'Amelia Goes to the Ball'

TWO DONNS AND A DONNA



Elisabeth Rethberg, Who Sang Donna Anna for the First Time in New York

re-entered the current repertoire together on Jan. 11. The casts were familiar ones. Rose Pauly as Elektra and Kerstin Thorborg as Klytemnestra again lifted their characterizations far above routine. Each is a creation of great skill and possesses the quality of imagination. Mme. Pauly's portrayal was one of great intensity, yet she had the vocal and physical stamina to be at her most convincing in the work's exhausting close. Mme. Thorborg's pathological Klytemnestra remains one of the most vivid impersonations on the operatic stage today. Friedrich Schorr was again an Orestes of dignity and impressive sonority. Of those in other roles, Paul Althouse and Irene Jessner were particularly commendable as Aegistheus and Chrysosthemis, respectively. Norman Cordon appeared as the Foster Father of Orestes and Dorothee Manskee as the



John Brownlee, Heard in the Second 'Don Giovanni'



Muriel Dickson as Amelia

of Mr. Menotti's Italian original) would be gross exaggeration. Muriel Dickson was again charming as the apex of the triangle that boasted John Brownlee as the husband and Mario Chamlee as the lover, with Norman Cordon providing an official solution as the tallest of operatic chiefs of police.

O.

'Fidelio' Repeated

Beethoven's 'Fidelio' had its second representation on the evening of Jan. 12, before a good-sized audience which seemed reverently absorbed in the immortal music and the stage proceedings. The cast was the same as at the previous performance, with the exception of the role of Don Fernando, which was capably sung by Julius Huehn. Kirsten Flagstad, not in her best voice in the first act, sang nevertheless so nobly as to call forth bursts of applause after every scene. René Maison was a worthy partner as Florestan, and Emanuel List an excellent Rocco. Friedrich Schorr again was Don Pizarro. Marita Farrell sang Marzellina and Karl Laufkötter was a presentable Jaquino. The chorus was deservedly applauded after its fine singing of the 'Freiheit' scene. Artur Bodanzky conducted.

Q.



Rose Pauly as Elektra

Overseer. Others in the cast were Anna Kaskas, Irra Petina, Karl Laufkötter, and Arnold Gabor, with Doris Doe, Helen Olheim, Lucille Browning, Thelma Votipka and Marita Farell as the maids. Artur Bodanzky gave an eloquent reading of the score.

With Ettore Panizza conducting, Amelia went blithely to the ball, although for many the shadow of 'Elektra' undoubtedly hung over it. Good diction on the part of the handful of principals enabled the work to make its drollery felt, though to say that the listener could grasp every word of the English text (George Mead's translation

Brownlee Sings the Don

The first repetition of Mozart's 'Don Giovanni', given on the afternoon of Jan. 14, found the role of the Don in the keeping of John Brownlee, who sang the music well and gave a lively—perhaps too lively—impersonation of the love-making hidalgo. The cast otherwise was identical with the performance of nine days earlier, (Continued on page 25)

MEPHISTO'S MUSINGS

Dear Musical America:

Somehow I can't take quite seriously that latest tale from Russia about sabotage in opera. I can understand, of course, the need for discipline—"labor discipline" they call it in the land of the Soviets—when a singer deliberately indulges in wrong notes. We might have better opera right here in America if a little less latitude were shown artists who find it more comfortable to sing a phrase some way other than the way it was written, but I wouldn't call their self-indulgence sabotage. So far as the Moscow incident is concerned, I would regard it as just another of opera's agreeable little jokes.

The story, as related in a cable dispatch to the New York *Times*, is that Ivan Kozlovsky, handsome and popular tenor of Bolshoi Theatre, has been warned against repetitions of a bit of foolery in a performance of 'Rigoletto' that the cognoscenti may have thoroughly enjoyed. All he did was to sing a phrase of the bass part in the scene between the Duke and Sparafucile, with the result that the bass, in somewhat flustered retaliation, sang the next phrase of the tenor part and cracked slightly on a note too high for him. Backstage the bass demanded an explanation and the two singers would have come to blows but for the intervention of other members of the cast.

In the profound poetry of the Gilbert and Sullivan 'Iolanthe', as just experienced anew at the hands of the D'Oyly Carte troupe, "here's a pretty kettle of fish".

* * *

I wonder if the Soviet officials ever heard of Caruso's stunt of singing Harlequin's serenade behind the scenes in 'Pagliacci', leaving his hearers in total ignorance of the substitution of the world's costliest voice for that of some inconsequential comprimario. Caruso told the late W. J. Henderson that this was not a single incident. He sang the serenade at several performances in a row one season and no one out front applauded, though of course if the truth had been known there would have been wild shouts of "bravo Caruso!"

Here was deception. But was the opera sabotaged?

There persists another story about Caruso having sung all, or part, of Colline's "Coat Song" in a Metropolitan performance of 'La Bohème' because the bass of the cast was in temporary difficulties. This probably never happened, though I have no doubt individuals can be found who will protest angrily that

they were present when it did and that they ought to know.

But was that sabotage? To the contrary, if there is any truth in the story, this was a case of a tenor singing bass to save the show.

* * *

More in line with the Moscow incident were the practical jokes of Campanari, with Edouard de Reszke pulling the strings behind the scenes. These were chiefly a matter of mixing up the text of 'The Barber of Seville' in an effort to upset Marcella Sembrich. Campanari knew no Polish, the native speech of both Sembrich and de Reszke, but he could mimic any sound. The giant bass would prime the little Italian with Polish words and phrases to throw into the patter of the Rossini recitative and it required all of Sembrich's self-possession not to be tricked into laughter.

No doubt this could qualify as "sabotage" in a country where it is necessary to apply "labor discipline" to the arts. But now that all concerned with those almost legendary performances of 'The Barber' have passed from the scene we can see that it would have been a pity if Campanari had sternly refused to mix de Reszke's Polish with his own Italian.

And by the bye, if this fellow Kozlovsky can sing bass as well as tenor, maybe he ought to quit opera anyway and give a one-man show of his own. If he continues to sing tenor roles in opera, some crabbed critic is sure to refer to him as "a pushed-up bass."

* * *

Only a few days ago one of us listened in on a conversation of New York critics that was chiefly a discussion of "boners", their own and those of others. One of them pointed to a headline in a morning paper which read, "Schelling Gives Recital", when, as a matter of fact, Schelling had appeared as a soloist with the New York Philharmonic-Symphony. Another discovered in an evening publication a reference to Carnegie Hall when the event in question had taken place in Town Hall. This prompted one of the scribes to report that on the very day he had found that he had written of the aria, "O Paradiso" from Meyerbeer's "Vasco da Gama" and that it had cost him five cents for a telephone call to the office of his paper between editions so as to get 'L'Africana' substituted for the name of its tenor character. It was then confessed by one of the party that he had credited 'Till Eulenspiegel' to Stravinsky and only caught this in the nick of time. Ruefully, a colleague related how he had failed to look at a printed slip that specified what air Rosina would sing in the lesson scene of 'Il Barbiere' and had said in his review that she sang something very different. Baseball players have a name for all this—one that music critics might as well have in their vocabulary. They call it "lapsus noodle".

* * *

Lapsus noodle is by no means so rare a thing as the above might seem to indicate, however. As a typical instance of it, one of your reviewers corrected a printed program by observing that it was Wolf, not Brahms, who composed the song 'In den Schatten meiner Locken'. He was right so far as Wolf was concerned and wrong about Brahms. He had forgotten all about the Brahms 'Spanisches Lied' of B's opus 6, with, I believe, the identical words. Anybody can make a mistake of that kind. But the conscientiousness with which things that are correct can be changed to something incorrect gives us pause. Just try, for instance, to get into print an announcement that a tenor—any tenor—will sing Rodolfo's air

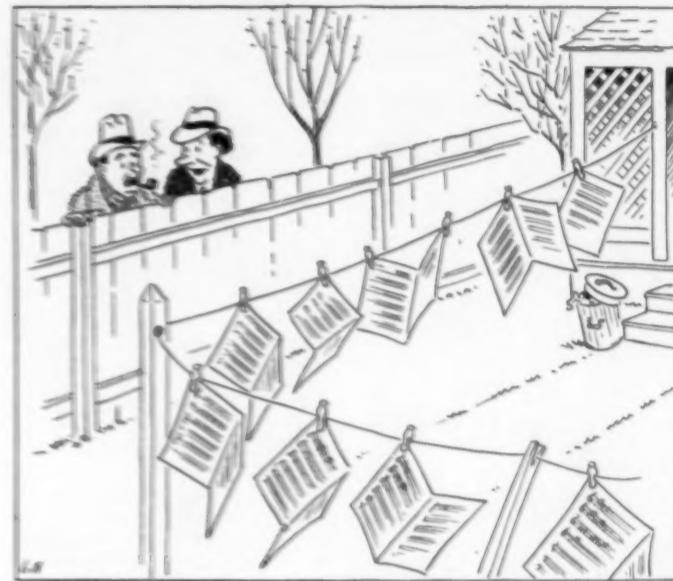
from Leoncavallo's 'La Bohème' and see what happens. Leoncavallo's name will be scratched out and Puccini's written in, by nine in ten of those who

Spanish hotel clerks, who recognized no 'cellist except one of their own. "Cassadó, Cassadó, Cassadó" was all he heard when he told them his own name.

SCHERZANDO SKETCHES

By George Hager

No. 57



"Rudolph must be working like mad to finish his symphony!"

are given the opportunity to wield a blue pencil.

I have even heard of an instance where a singer, with Leoncavallo's name on a score in front of him, put down Puccini on his program. His accompanist persuaded him he was wrong and he sent a special delivery letter to the music editors asking them to correct his program accordingly. I was present when a certain veteran, now gathered to his fathers, snorted in disdain. "The fool," he said, "not to know that Puccini wrote 'Bohème'. Tomorrow I'll probably get another correction saying that what he really intends to sing is the 'Pagliacci' prologue, written by Mascagni, Ponchielli, Boito or Domenico Scariati." It was a younger colleague who remarked: "A boner a day keeps know-it-allness away."

* * *

Here's another argument for opera in English—that controversy so dear to all our hearts—and another in the "out of the mouths of babes" series. The origin is the same as that one I reported in your last issue: a member of the children's audience at the Metropolitan Opera Guild performance at the opera house. One of the children, asked if he believed that opera should be given in English, thought a moment and replied:

"Oh, yes. I think we ought to know if they're making any mistakes!"

* * *

Again I ask, "What's in a name?" I heard this one about the tall and imposing Russian 'cellist, Gregor Piatigorsky, who was, in the golden days before the civil war, making a tour in Spain. In the hotel where he first stopped, he went to the desk to register. His command of Spanish wasn't limitless, but he told the clerk his name. "Piatigorsky", he said. The clerk looked at him enquiringly and said something that sounded like "Cassadó"? "No, I am Piatigorsky!" he insisted. If it had happened once only, he might have been amused, but at every hotel, the same question was posed to him, and the big Russian, a virtuoso in his own right, began to get a little peeved at the apparent chauvinism of the

Finally a friend straightened him out. "They were merely asking you if you are married," he explained.

The word, it seems, is "casado". But supposing, instead of Piatigorsky, the 'cellist really had been Cassadó!

* * *

The recent tendency of swing musicians to move over into more classical berths—I give you Benny Goodman, Paul Whiteman, and Ethel Waters (and we might even include the comedian Harpo Marx, about whom I wrote some time ago in relation to his serious harp studies) is becoming a habit. Pretty soon we won't know where Tin Pan Alley begins and 57th Street ends. The newest recruit to Town Hall is Teddy Wilson, the Negro pianist in Benny Goodman's quartet. It seems that he has been studying harpsichord with Yella Pessl for some years, and even played the instrument at one of Goodman's broadcasts—but played swing music on it (shades of the 18th century white wigs and candlelight!). Mr. Wilson is said to take swing music seriously, believing that it is an outgrowth of the whole school of counterpoint. Be that as it may, he has gone back to Bach for his first public appearance as a harpsichord virtuoso—the occasion, the Bach Circle concert, which was scheduled for Jan. 21 in Town Hall. With Miss Pessl he was to play a double concerto. I find that the concert came too late to be reviewed in this issue of yours, so I can't say how well Mr. Wilson has made the transition and resolved the differences between two schools of thought. But it is safe to say that he went back to Mr. Goodman and to his own school of swing music and the mail order swing school which he is said to manage, with authority in swing idiom undimmed by his brush with Bach. It is getting to be most confusing, the whole matter, isn't it? grumbles your

Mephisto

ORCHESTRAS: Boston Symphony Visits—Toscanini Returns

SOLOISTS and premieres varied or choral programs of recent weeks. Arturo Toscanini returned to conduct two more of his series of N.B.C. Symphony concerts. John Barbirolli conducted the New York Philharmonic-Symphony in an all-Schubert program. Guila Bustabo was soloist under his baton in the Sibelius Violin Concerto, also appearing at a Children's Concert in the second and third movements of the Mendelssohn Concerto. Ernest Schelling was the piano soloist at two concerts, playing the Chopin F Minor Concerto and sharing the podium with Mr. Barbirolli at one of them to conduct his Suite Variée and playing the

Paderewski Polish Fantasia at the other. Serge Koussevitzky returned with the Boston Symphony, offering the New York premiere of Hindemith's Symphonic Dances and at a second concert that of Dukelsky's 'Dédicaces', with J. M. Sanroma as the pianist and Marguerite Porter as soprano soloist. Joseph Schuster played the Boccherini B Flat Major Concerto at a Philharmonic-Symphony League concert conducted by Mr. Barbirolli. Jettie T. Denmark conducted a Phil Sym String Orchestra concert with Joseph Emonts as 'cello soloist.

An All-Schubert Program

New York Philharmonic-Symphony, John Barbirolli, conductor. Carnegie Hall, Jan. 4, evening.

Five 'Deutsche', with Coda and Seven Trios; Symphony No. 4 in C Minor (Tragic); Symphony No. 7 in C Major.....Schubert

Mr. Barbirolli and his players were particularly happy in this program, representative of both the young Schubert and the mature Schubert. The German dances were composed at 16, the 'Tragic' at 19 and the great C Major symphony at 31, in the last year of Schubert's life.

The Philharmonic strings gave the dances a buoyant and affectionate performance, with an enchanting diminuendo that was shaded down to a wisp of tone at the close of the coda. The early symphony was warmly and lyrically played, its famous andante shining forth with the most tender glow. Of high quality also was the performance of the C Major symphony, the tempi of which were well considered, the structure clear and firm, and the tonal quality rich and full. O.

Bustabo Plays with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; Guila Bustabo, violinist, assisting artist. Carnegie Hall, Jan. 8, afternoon:

Dances for Strings.....	Schubert
Preludes and Entr'actes from 'Pelléas et	
Mélisande'.....	Debussy
Concerto in D Minor, Op. 47.....	Sibelius
Miss Bustabo	
Overture to 'Tannhäuser'.....	Wagner

The Schubert Dances, excerpts from 'Pelléas' and 'Tannhäuser' Overture were repetitions from a previous concert. The novelty was Miss Bustabo's performance of the Sibelius Concerto. Ease, assurance and praiseworthy poise marked her appearance upon the platform, and poise her performance of the Concerto.

Miss Bustabo immediately set her audience at ease with the surety with which she attacked the opening measures and in subsequent movements proved able, technically, to encompass the dangers with which the music bristles. In fact she overcame the technical dragon that guards the last movement with so swift and sure a thrust, that it elicited bravos from the men of the orchestra as well as the audience. Her tone was often poetic, and in the Adagio there were many telling moments. Throughout, the warmth and spirit of the reading was entirely commendable.

Mr. Barbirolli gave excellent support in the Concerto and conducted the Schubert and Wagner with rare discernment. The audience, unfortunately, was unappreciative of the Debussy, and though Mr. Barbirolli set forth its measures with a superb regard for nuance and detail, the tonal miracle that was achieved by the "Musicien Français" went, for the most part, unheeded. W.

Boston Symphony Returns for Another Visit

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, Jan. 5, evening:

Concerto in D Minor (arr. by Siloti)....Vivaldi Symphonic DancesHindemith Symphony No. 4 in E Minor, Op. 98....Brahms

The ever cherishing Boston Symphony and Serge Koussevitzky enlivened this con-

cert with a first New York performance of Hindemith's Symphonic Dances, originally conceived as a ballet, but carried out in their present form as a concert piece. They proved something of a disappointment; for despite the brilliant scoring and well-integrated design of the music, it lacks both thematic freshness and development. The composer repeats himself, in masterly fashion it is true, but with the result that the work loses its bite long before it is ended. From the scintillant opening to the blazing panoply of the close, the orchestra lavished its full virtuosity on the score. A major role was taken by the brasses and wood winds which were held in the foreground.



Guila Bustabo

again in part in the Epilogue, in a series of strange intervals whose logic is not readily apparent. Nor is it easy to perceive the intentions of the instrumental score, which, according to the composer, is "in no way descriptive." The three middle sections, however, have concretely descriptive titles, 'To the City', 'To the Country', and 'To the Sea'. The first of these was such a riot of crackling dissonance, startling even to those whose ears are supposedly hardened to modernistic excesses, that a loud and penetrating "hiss" was heard at the close of the movement. 'To the Sea' seemed almost equally chaotic, on a first hearing, at any rate, while a not very convincing sop to Cerberus was offered by the more suave measures of 'To the Country'.

The work presents the most formidable hazards for orchestra, pianist and singer alike, and it is greatly to the credit of the open-minded Mr. Koussevitzky and his admirable band, the accomplished Mr. Sanromá and Miss Porter, that it was projected with such unflagging spirit, assurance and aplomb. The appallingly difficult piano cadenza in the 'To the Sea' section was negotiated by Mr. Sanromá in brilliant fashion. At the close the composer was brought to the stage to share in the audience's tribute of applause.

The main musical fare of the afternoon, the Haydn and Tchaikovsky symphonies, was dispensed in a manner that will not soon be forgotten by the fortunate recipients. The Haydn was imbued with compelling vitality and grace, while Tchaikovsky's Fourth was played with that combination of poignant emotional eloquence, structural integrity and tonal splendor for which Mr. Koussevitzky's reading of it remains almost unique. No wonder the audience indulged in prolonged demonstrations of applause. C.

Toscanini Returns to NBC

NBC Symphony Orchestra, Arturo Toscanini, conductor. Studio 8-H, Radio City, Jan. 7, evening:

Symphony in D Major ('Haffner')....Mozart	
Variations on a Theme of Handel.....	Brahms-Rubbra
'Memories of My Childhood'.....Loeffler	
Prelude to 'Die Meistersinger'	

Mr. Toscanini's return to the leadership of the NBC Symphony, after a month's absence, was productive of much superb playing and evoked commensurate enthusiasm from an eager and distinguished audience. The exquisite 'Haffner' symphony long has been one of Mr. Toscanini's most cherished revelations and the performance on this occasion was a miraculous compound of affection and perfection. Edmund Rubbra's arrangement for orchestra of the Brahms variations proved an interesting and delightful addition to symphonic repertoire. Happily, the English transcriber kept always in view the essentials of the original. His scoring, if perhaps lighter in color and weight than would have been the case if Brahms had done for his Handel variations what he did in the first place for his variations on a theme by Haydn (composed for orchestra), had delightful and adroit details.

It was good to hear the Loeffler work again, as America has produced relatively few works of this quality. Mr. Toscanini played it with the most fastidious care. The climax of the evening was, of course, the performance of the 'Meistersinger' prelude, which fairly swept the audience from its feet. T.

Third Concert for Young People Given by Philharmonic-Symphony

The third of the Philharmonic-Symphony's series for young people, Ernest Schelling, conductor, was given in Carnegie Hall on the morning of Jan. 14, with Guila Bustabo, violinist, as soloist. Mr. Schelling presented the 'Fingal's Cave' Overture by Mendelssohn; the second movement of the Beethoven 'Pastoral' Symphony and the Scherzo and Wedding Music from Men-

(Continued on page 26)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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London Hears Music by Contemporaries

Clarence Raybould Conducts B. B. C. Concert of Works by British Musicians — Sargent Leads Haydn 'Return of Tobias' in Revival of Neglected Oratorio—Festival Plans

By EDWARD LOCKSPEISER

LONDON, Jan. 9.

THE annual Christmas lull in the London concert season has been broken by the British Broadcasting Corporation's fourth concert of contemporary music, devoted to new works by British composers and conducted by Clarence Raybould. There was nothing fearsome in these gentle works, nothing overbold or forbidding. William Busch, a pupil of John Ireland and the late Bernard van Dieren, was represented by a pianoforte concerto of conventional structure and pleasing ideas, the composer himself playing the solo. The First Symphony by Erik Chisholm, a Scotch composer and conductor who recently gave the first performance in the British Isles of Berlioz's 'Les Troyens' with the Glasgow Grand Opera Society, was remarkable for an elegiac Funeral March preceding three well-planned movements seeming to belong to the nineteenth rather than to the twentieth century. Most attractive and original were Alan Rawsthorne's Three French Nursery Songs, unaffected, dainty pieces, charmingly sung by Sophie Wyss.

The B.B.C. have also brought forward a neglected choral work, Haydn's first oratorio, 'The Return of Tobias', performed under Malcolm Sargent. This extraordinary work of 1774, based on the apocryphal Book of Tobit, seemed to be a work far in advance of its time, strangely foreshadowing the methods of the Romantic composers of the following century.

Among the orchestral concerts of the New Year, London has so far had a Beethoven concert conducted by Sir Thomas Beecham at the Sunday Philharmonic Concerts, and a Mozart program at the London Theater Concerts under Dr. Mosco Carner, an experienced German conductor and musical critic now living in England.

An unusual entertainment was provided by a recital of Uruguayan music given at Eton College, by courtesy of the British Minister to Uruguay. Much appreciation was shown of the composers, Cluzeau Mortet and Oscar Nicstro, who introduced short pieces for piano, cello and voice in a languorous style somewhat reminiscent of the popular Spanish idioms.

The main revival at Sadlers Wells, London's indigenous Opera, is of Rimsky-Korsakoff's 'Snow Maiden', with Olive Dyer, an entrancing and wonderfully clever little artist in the title part. The effective production of this fairy-tale opera with Elisabeth Polunin's colorful Russian scenery and

With this issue, Edward Lockspeiser, English critic and author, becomes MUSICAL AMERICA'S reviewer of London's musical events. He is known in America for his admirable biography of Debussy, for an adaptation of Henry Prunières's 'A New History of Music' (4 volumes) and for valuable articles in the *Musical Quarterly*, *La Revue Musicale*, *The Listener*, *The Radio Times* and the *New York Times*. He will be associated in London with Dorothy Huttonbach, MUSICAL AMERICA'S general representative, and with Basil Maine, who it is planned, will continue to contribute special articles on English subjects.

THE EDITOR.

the adroit management of the stage crowds, promises to be every bit as successful as it was when the opera was last heard in London three years ago. Olive Dyer is also an ideal Gretel in a sumptuous Christmas production of Humperdinck's 'Hänsel and Gretel' at the Scale Theatre directed by the reputed producer of pageants, T. C. Fairbairn. In the revival at Sadlers Wells of 'The Valkyrie', Joan Cross has scored a well-deserved success in the part of Sieglinde. She is commonly spoken of as a singer who might easily be transferred to Covent Garden without a fear. In the same production John Wright as the Siegmund is a singer whose development is worth watching.

The Sadlers Wells Ballet continues to attract large crowds, the main items in the repertory being Gavin Gordon's Hogarth Ballet, 'The Rake's Progress', Stravinsky's 'Baiser de la Fée', William Walton's 'Façade', 'The Lord of Burleigh' (music by Mendelssohn and scenario by Edwin Evans) and Tchaikovsky's 'Casse-Noisette', Julia Farron, who at the age of sixteen has become one of the company's most promising dancers, has made a successful appearance in the leading role of Schumann's Carnaval.

Dancing and Ballets are extremely popular in London just now. More than 100 foreign dancers from Lithuania, Yugoslavia, Norway, Rumania, Denmark, the Netherlands and France took part in the International Festival of the English Folk Dance and Song Society. Two demonstrations were given at the Albert Hall, and at a ball and reception given in the foreign dancers' honor in the Great Hall of the University of London an amazed audience was rapturously enthusiastic over the queer, superstitious dances from Central and Eastern Europe.

Plans are being pushed ahead for the

London Music Festival which is to be held from April 23 to May 28 and to which the King and Queen have consented to become patrons. The Festival embraces 46 events and is the first attempt to co-ordinate the leading musical activities during the London season, the object being to focus attention on all that London has to offer music-lovers at that time of year and to avoid clashes of dates. The aim is to make London definitely the goal of music-lovers from all over the world, as indeed it has increasingly become during the last few years. So wide is the appeal of the seven concerts to be conducted by Toscanini at Queen's Hall that a ballot will take place as early as February. International Opera is represented by the opening night of the Covent Garden Grand Season on May 1, and two performances of the famous Glyndebourne Opera will be included in the Festival. Besides Toscanini, the conductors will include Sir Thomas Beecham, Sir Adrian Boult, Bruno Walter and Sir Henry Wood, and the orchestras, the London Philharmonic, the London Symphony and the B.B.C.

Chamber concerts by the Lener, Griller and New Hungarian Quartets will take place in unusual surroundings of historic interest, such as the National Gallery, Burlington House, the London Museum and at Hampton Court Palace. More informal events include a concert entitled Ayres and Ale at which patrons can consume the second half of the title while listening to the first, and a Brass Band concert in the open air at Ken Wood where the evening will conclude with a great display of fireworks arranged by the famous pyrotechnician, Alan Brock.

In the more immediate future Bruno Walter, who has not appeared in London since he became a French citizen, will conduct two concerts for the B.B.C. and also a program for the

Royal Philharmonic. Sir Adrian Boult will direct excerpts from Berg's 'Wozzeck', and Clarence Raybould a complete opera performance of Hindemith's opera, 'Mathis der Maler'. These, too, will be given under the ever beneficent auspices of the B.B.C. which in the next few weeks will also perform the operas, 'Lakmé', 'Manon' and 'Der Freischütz', for the last of which a new translation has been made by Eric Blom.

TWO YOUNG AMERICANS MAKE LONDON DEBUTS

Solovieff, Violinist, and Nazarian, Pianist, Appear on Same Evening at Wigmore and Aeolian Halls

LONDON, Jan. 10.—Two Americans made their London debuts just before the holidays. Miriam Solovieff, young American violinist, played to a capacity audience at Wigmore Hall on Dec. 15. The program began with Brahms's Sonata in D Minor, beautifully played; then followed the Glazunoff Concerto done with great elan and effortless technique. Bach's Chaconne showed mental depth and musicianship of a high order. The last group included Bloch's 'Nigun', Novacek's 'Perpetuum mobile' and the Polonaise brillante in D Major by Wieniawski.

Juan Nazarian, American pianist, offered an interesting program at his recital on the same evening at Aeolian Hall. He played a bit of everything and revealed a great variety of styles. Two Choral Preludes by Bach opened the program, followed by the Prelude, Fugue and Variations by César Franck, excellently played. Two transcriptions of Russian melodies by Mr. Nazarian himself were very effective as well as the Tango Amoroso also by the young pianist.

D. H.

Post-Season Opera Heard in Chicago

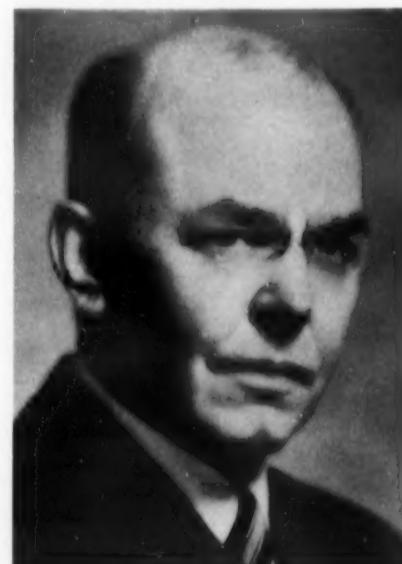
(Continued from page 3)

Helen Margolyne. Leo Kopp conducted.

Three more post-season performances, two of them starring Grace Moore, kept the Chicago City Opera Company before the public until the middle of January.

Miss Moore turned her personal radiance into terms of Mimi on Jan. 8 and into terms of Manon on Jan. 15, dressing each character with unerring taste and voicing each with a brimming enthusiasm and a mellow opulence. The two houses were sold out and the audiences outdid themselves to express their fervent reaction. For support in 'La Bohème' Miss Moore had the well-turned vocalism of Armand Tokatyan and the now-familiar competence of Annunciata Garotto with George Czaplinski, Nino Ruisi, Reinhold Schmidt, Vitorio Trevisan, Giuseppe Cavadore and Ben Landsman reliably in charge of other roles. Roberto Moranconi's conducting was superb.

Supporting Miss Moore a week later in 'Manon' were André Burdin, whose creamy style of delivery was once more evident, Joseph Royer, Mr. Ruisi, Louisa Hoe, Mr. Schmidt, Mr. Cavadore, Josephine Swinney, Elizabeth Brown, Suzanne Merrill and John MacDonald. Leo Kopp conducted.



Nicolai Malko

been one of the regular conductors of the State Radio Orchestra in Copenhagen, which gives about twenty-five concerts each season. He also appeared as guest conductor in England, Italy, South America and throughout Central Europe. Immediately after his return to Europe he will resume his activities at the head of the Copenhagen Radio Orchestra.

Community Concerts Holds Its Annual Conference



Bell Studios

Community Concerts Executives and Field Representatives with Several Columbia Concerts Executives and Artists at One of the Social Events During the Conference

The annual conference of Community Co-operative Concert Service was postponed from the usual time in December to the first two weeks in January, due to the absence of Ward French, who was returning from South Africa where he established the Community Concert Plan.

This season the conference was brought together upon a new keynote. It was realized that the peak of the expansion period for Community Concerts in the United States and Canada had been reached, and while the plan will continue to expand, the pressure of the initial expansion period has been lessened. For this reason the discussion of the conference was based mainly upon the subject of improvements in Community Concert service to the cities operating under the plan.

A point particularly stressed was the importance of more thorough preparatory work in each city prior to the campaign and more assistance in that preparatory work in each city. Another subject for discussion at the conference and one from which great satisfaction was gleaned, was the realization that the Community Concert expansion period

has now turned to other countries. Mr. French told of his experiences in starting Community Concerts in South Africa, where the plan is now thoroughly grounded and the first season of Community Concerts will take place between June and October, which is the South African Winter season.

Many social functions took place during the two weeks. The Metropolitan Opera, the New York Philharmonic-Symphony, and many concerts and auditions provided a fresh and stimulating musical tonic for those who are now starting out to dispense their services to nearly 400 cities operating their concerts under the Community Concert Association plan.

Augustana Music School Honored

At the annual meeting of the National Association of Schools of Music held in Washington, D. C., on Dec. 27-28, the Augustana School of Music of Augustana College was unanimously elected to associate membership in that organization. Dean Donald Swarthout of the University of Kansas School of Music at Lawrence, recommended the

election of Augustana after making a thorough investigation of its music department.

SYRACUSE UNIVERSITY HAILS CHORAL CONCERT

Lyman Conducts Performance of Saint-Saëns 'Samson and Delilah' In Form of Oratorio

SYRACUSE, Jan. 20.—For the fifty-fourth concert of its twenty-seventh season under the continuous conductorship of Howard Lyman, the Syracuse University Chorus gave a production, in oratorio form, of Saint-Saëns's opera, 'Samson and Delilah' to a "standing-room-only" house in Crouse College auditorium of the College of Fine Arts in December.

The soloists were Myron Taylor, tenor, as Samson; Lilian Knowles, contralto, as Delilah, and Mark Love, bass-baritone, in the roles of Abimelech, the High Priest and An Old Hebrew. Lillian Knowles was appearing in a return engagement with the local organization, and Myron Taylor and Mark Love appeared for the first time as soloists in these programs. Mr. Love was formerly a member of the University Chorus.

The Chorus of 240 students, faculty and city singers, was given an ovation. The accompaniment was supplied by the String Quartet—Murray Bernthal, first violin; Myron Levee, second violin; Theodore Adoff, viola, and Jack Karp, cello, by Grace Weymer, harpist; Ada Shinaman Crouse at the piano, and Horace Douglas at the organ.

Robert Casadesus to Appear in New York on Tour

Robert Casadesus, who will give a piano recital in Carnegie Hall on Feb. 1, is appearing in Butte, Kalamazoo, Cincinnati, Detroit, Columbus, Baton Rouge, Washington and Havana before that date. In March he will go to the Pacific coast to play with the Los Angeles Philharmonic and San Francisco Symphony. His Second Piano Concerto will have its premiere in the spring, and his six pieces for two pianos have recently been published.

NATIONAL SYMPHONY VISITS PROVIDENCE

Heard in City for First Time—Local Orchestra Cancels Its Remaining Concerts

PROVIDENCE, Jan. 20.—The National Symphony, heard on Dec. 6, had Georges Barrère, flutist, as soloist in the Mozart Concerto in D. The hearty applause for this work led Mr. Barrère to add as an encore the unaccompanied solo of Debussy entitled 'Syrinx'. The orchestra, appearing for the first time in this city, was very favorably received as it played Glazunoff's 'Overture Solenelle', Prelude and Fuge in D Minor by Handel and the Symphony 'Pathétique' by Tchaikovsky. These concerts are held in the Metropolitan Theatre.

The Providence Symphony, Dr. Wassili Leps, conductor, has cancelled its remaining concerts of the current season. The notice to the public states that "the recently announced enlargement of the program of the Providence Federal Orchestra (unit of the W. P. A.) created rehearsal difficulties and uncertainties for the Providence Symphony impossible to solve for this season inasmuch as approximately one-third of our players are employed by the Federal Orchestra".

Federal Players Active

The Providence Federal Orchestra played in the auditorium of the Hope High School on Dec. 4, 11, and 18 and Jan. 9. Edouard Caffier led all but one program, that of Dec. 11, for which Arthur Fiedler appeared as guest conductor. On Dec. 4 Bedrich Vaska, cellist, was heard in Saint-Saëns's Concerto in A Minor, Op. 33. Mr. Fiedler's program had Beethoven's Symphony No. 2, Eight Russian folksongs arranged by Liadoff, and Enesco's 'Roumanian' Rhapsody No. 1 as its principal items.

A Rhode Island composer, Ruth Tripp, was represented on the program of Dec. 18. Her 'In the Same Country', a work for soprano, two contraltos and string orchestra, was very cordially received. Marion Lovell, Elsie Hankins and Irma Howe were the singers. Ravel's Introduction and Allegro with Virginia Gomersall, harpist, and Haydn's Symphony No. 102 in B Flat, were also heard. The concert of Jan. 8 brought Goldmark's 'Rustic Wedding' Symphony and 'The Lover', Op. 14, for strings, tympani and triangle by Sibelius. Audiences of modest size attended.

ARLAN R. COOLIDGE

Marcel Hubert Tours Mid-West

Marcel Hubert, French cellist, left New York on Jan. 16 to fulfill engagements in the middle west and north. Included among his January dates were recitals in Appleton, Wis., on the 20th, St. Paul, Minn., on the 22nd, Northfield, Minn., on the 24th, and appearances in North Dakota, New York State and Vermont.

Alec Templeton Begins Third Tour

Alec Templeton, blind pianist and composer from Great Britain, has started his third American concert tour. It will be of three months' duration and will include the Midwest. Mr. Templeton will also give a benefit recital in New York at Carnegie Hall on Feb. 3.

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The 15th Annual Series of Competitive Auditions will be held in New York City during the month of March, 1939, and will be open to concert soloists who have not yet given a New York recital reviewed by critics. Candidates must not be over 30 years of age. The Foundation does not pay traveling expenses for candidates.

Application blanks giving full requirements may be obtained from

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Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 28, 1939.

GUEST ARTISTS AID CLEVELAND PLAYERS

Slenczynski Soloist Under Ringwall—Stoessel Is Heard as Conductor

CLEVELAND, Jan. 20.—On Dec. 22 and 23 the Cleveland Orchestra presented Ruth Slenczynski, as piano soloist with Rudolph Ringwall conducting the following program:

Suite from 'Dido and Aeneas'... Purcell-Stoessel
Piano Concerto No. 3 in C Minor... Beethoven
Ruth Slenczynski
'Scheherazade'... Rimsky-Korsakoff

Two years ago this young lady was heard in recital in Cleveland and created a considerable stir. This was her first appearance with the orchestra, a triumph in every way. She displayed a mature technique, a keen insight and proper evaluation of the music. Both in her deportment on the platform and in her playing there is a freshness, a youthful exuberance which is refreshing.

The Stoessel arrangement of the Purcell was heard for the first time in Cleveland, and in Mr. Ringwall's expert hands proved highly satisfying.

The distinguished American, Albert Stoessel, was guest conductor of the Cleveland Orchestra on Dec. 29 and 30. The program:

Overture to 'Don Giovanni'... Mozart
Symphony No. 4 in E Minor... Brahms
'Pleasure Dome of Kubla Khan'... Griffes
Scherzo for strings for 'Octet',
Op. 20... Mendelssohn
Suite from 'David Garrick'... Stoessel

From a standpoint of musically conducting, Mr. Stoessel left Cleveland with the indelible impression of a man who has the score completely in hand, every detail meticulously worked out and in exquisite taste. The performance of the Brahms was tremendously impressive. His own suite from 'David Garrick', long, not too involved, was warmly received.

The series of twilight concerts given by the Cleveland Orchestra under Rudolph Ringwall have been so successful that an additional six have been scheduled for Feb. 5 and 19, March 5 and 19, and April 2 and 16. These concerts, given on Sunday afternoons at Severance Hall have filled a need, and every seat and standing room has been completely sold out. Each program is built and prepared by Mr. Ringwall with the same care as the regular concerts.

STEWART MATTER

Busch Quartet to Be Heard Here

The Busch Quartet will arrive in the United States on Feb. 23 for its first American visit. Headed by the violinist, Adolf Busch, the quartet will make five appearances in New York. Four of these will be at the Carnegie Chamber Music Hall on March 2, 17, 31 and April 7, in connection with a series of six chamber music recitals to be given there this season. Their fifth concert will be under the sponsorship of Elizabeth Sprague Coolidge at the YMHA on Feb. 25. They will also make appearances in Boston and Washington.

Musicians' Club Gives Concert at Hotel Plaza

The Musicians Club of New York gave a concert at the Hotel Plaza on the evening of Dec. 13. The first part of the program consisted of choral compositions by Beethoven, Molloy and Wilson, by the club ensembles under

the baton of Allan Benedict and accompanied by Beryl Blanch. After the intermission Irene Wicker, with Milton Rettenberg at the piano, gave a version of Dickens's 'A Christmas Carol'. This was followed by carol singing and a Christmas tree celebration with Augustus Post impersonating Santa Klaus.

ST. LOUIS PROGRAMS CONTAIN NOVELTIES

Symphony Under Golschmann Plays Music by Kanitz, Inghelbrecht, d'Indy

ST. LOUIS, Jan. 20.—The sixth pair of concerts on Dec. 2 and 3 was purely orchestral in nature and quite appealing to the public taste. The first half was devoted to the Prelude to 'Pelléas et Mélisande' by Fauré, followed by the American premiere of 'Sinfonia Breve di Camera' by D. E. Inghelbrecht. The work, in three movements, was received dispassionately, but the audience rewarded Mr. Golschmann's efforts and those of the orchestra when it acclaimed a fine reading of Debussy's 'La Mer,' followed by the well-known and much beloved Symphony in D Minor by Franck.

The following pair of concerts on Dec. 9 and 10 produced a most satisfying program of orchestral works as well as a delightful soloist in the person of Lotte Lehmann. Opening the program with a sprightly performance of the Overture to 'The Marriage of Figaro' by Mozart, Mr. Golschmann proceeded with a fine reading of Beethoven's Symphony No. 8, after which Mme. Lehmann sang the 'Abscheulicher,' from Beethoven's 'Fidelio.'

After the intermission came a first local performance of 'Wallenstein's Camp' from d'Indy's trilogy 'Wallenstein', Op. 12, a magnificent example of the composer's ability to depict the riotous tumult of a camp. 'Allerseelen' and 'Zueignung' were then sung by Mme. Lehmann with orchestral accompaniment, to which was added as the final work the immortal prelude and Liebstod from Wagner's 'Tristan'. Soloist, conductor and orchestra were given prolonged applause.

Cincinnati Men Pay Visit

For the second concert of the Civic Music League, managed by Alma Cueny, Dec. 17, the League presented the Cincinnati Symphony under Eugene Goossens. A capacity audience enjoyed a diversified and intensely interesting program which was finely executed under Mr. Goossens's baton. The concert opened with the Overture, 'Leonore' No. 3 by Beethoven, which was followed by the Suite de Ballet, Gluck-Mottl, but it remained for the orchestrated version of Schumann's 'Carnaval' to really arouse the audience to a high pitch of enthusiasm. This transcription by Glazunoff, Liadoff, Rimsky-Korsakoff and Tcherepnin created a most pleasing impression. For the final half Mr. Goossens introduced Elgar's Symphony No. 2 in E Flat to St. Louis. It was most graciously received and there was such prolonged applause, several extras were added.

The eighth pair of concerts by the St. Louis Symphony on Dec. 16 and 17 reached a high peak. A first performance of a work for small orchestra, 'Ballet Music,' by Ernst Kanitz, was an admirable curtain-raiser, followed by the impressive 'Deux Moments Sym-

Richard Falk, Chamber Opera Conductor, Brings Rare Antique Scores to America

RICHARD FALK, former conductor at the Berlin Staatsoper, musicologist and authority on Pergolesi's music, arrived recently from Italy and will make his home in the United States. During the past five years he has been in Italy, where the government gave him the unique permission to examine various archives and libraries and restore to currency old music which he found, particularly that of Pergolesi. He was also conductor of the International Chamber Opera and of the Friends of Music at the Palazzo Doria in Rome. A notable production under his guidance was that of Pergolesi's 'The Music Master' in Rome in 1935. This manuscript he discovered in the State Library of Berlin, and he modernized the orchestra and composed new recitatives for it. It was produced again in 1938, and was also heard at the Colon Opera in Buenos Aires in 1937.

From the Bergamo library, Mr. Falk resurrected Pergolesi's famous 'Olympiade,' the three-act opera whose failure at production is said to have contributed to the composer's decline and death. Restoring this work orchestrally, and rewriting it for contemporary voices, Mr. Falk produced it in Rome in 1937 with great success. Paisello's 'Barber of Seville,' another work which he restored, was presented under his baton at the Kroll Opera in Berlin several years ago, and has been frequently given since in his version.

Among the other rare works which

phoniques', by Alexander Tansman. The tranquility of the 'Pastorale' stood out in bold relief against the brisk, ever-changing pace of the Scherzo. However, the enthusiasm did not wane, for Mr. Golschmann repeated his amusing reading of Prokofieff's 'Lieutenant Kije,' which found such favor at a recent special concert of modern music. The closing half of the program was devoted to Brahms's Symphony No. 4 in E Minor, superbly performed.

HERBERT W. COST

Cassadó Plays with Kansas City Philharmonic

Gaspar Cassadó, Spanish cellist, was soloist with the Kansas City Philharmonic on Jan. 19 and 20 in his version of the Schubert 'Arpeggione' sonata. Mr. Cassadó has been booked for a long concert tour by the Metropolitan Musical Bureau. He has already been heard in Washington, Bridgeport, Portland, St. Jean, Quebec, and will appear in Santa Fe, Tulsa, St. Louis, Elsah, Tallahassee, Havana, Minneapolis, in Indianapolis with the Indianapolis Orchestra, Winnipeg, Edmonton, Saskatoon, Regina and Brockton. He will return to New York in March to be soloist with the New York Philharmonic Symphony.

Plans for National Day at Fair

Complete plans for National Day at the New York World's Fair will be announced at a luncheon forum of the New York Federation of Music Clubs on Jan. 27, in the Hotel Great Northern. Mrs. Edgar Stillman-Kelley, chairman of World's Fair activities for the national and state federations, will preside at the luncheon-forum with Mrs. Edmund H. Cahill, state president. Mrs. Stillman-Kelley said on Jan. 11 that plans



Richard Falk

Mr. Falk has brought to this country and hopes to produce here are Cimarosa's 'Italians in London', Nicolo Isouard's 'Lottery Ticket', Adolphe Adam's 'Toreador' and 'The Nuremberg Doll' and Gluck's 'Queen of the May'.

Mr. Falk is also a composer, having to his credit three operas, a symphony, a Requiem, three string quartets, overtures and songs.

are now forging ahead for participation of the music club groups in state, city and borough days at the New York World's Fair. A national chorus of 2,000 singers will be augmented by a New York State contingent of 2,000 singers at the National Day Celebration on May 24.

San Francisco Playground Groups Perform

SAN FRANCISCO, Jan. 20.—The holiday season brought the San Francisco Recreation Commission which presented dance, drama and choral groups from various playground centres in performances in The War Memorial Opera House on Dec. 21. The cultural work was carried on by the commission under the general supervision of Josephine D. Randall. • M. M. F.

Voge Singers To Appear in Opera at Mannes School

Mozart's 'Bastien and Bastienne' and Pergolesi's 'La Serva Padrona' are to be presented in a double bill at the concert hall of the Mannes School under the direction of Harry H. Voge on Feb. 5. The singers will be from the private studios of Mr. Voge. Dr. Ernst Victor Wolff will be the conductor, and the orchestra will be composed of a group from the Juilliard School.

Musicians Members of Hobby Guild

Musicians, artists and others have formed a Speaker's Bureau of the Hobby Guild of America, Albert O. Bas-suk, director, announced at the Guild headquarters at 11 West 42d St. recently. Among those included are Lily Pons, Rose Bampton, Sigmund Spaeth, Elizabeth Burchenal, Arthur Murray, Lauritz Melchior, Ezio Pinza and Paul Whiteman.

CONCERTS: Recitalists Return to Local Concert Halls

PIANISTS loomed largest on recent concert lists. Ernest Schelling appeared after ten years' absence from local recital halls; Josef and Rosina Lhevinne gave their fortieth anniversary concert, accompanied by the Juilliard Orchestra in three concertos; and other artists of the keyboard included Rudolf Serkin, Harold Bauer, Frank Sheridan, Ania Dorfmann, Isidor Achron, Rosalyn Tureck, Carol Moorland, Evelyn Swarthout and Frederic Dixon. Song recitals by Frieda Hempel, Marian Anderson, Gertrude Pitzinger, Ellen Repp, Harry Hartwell, Arvida Valdane and Josephine Neri, who shared a program with Norman Goldblatt, violinist. Joseph Szigeti had Benny Goodman as guest artist in Bartok's new Rhapsody for violin and clarinet; Robert Kitain made his American debut; Marcel Maas and Alfred Dubois completed their piano and violin sonata series; and Margaret Sittig appeared. The New Friends of Music continued their series with Emanuel Feuermann and Gertrude Pitzinger as soloists; the Trio of New York completed its series; the Musical Art Quartet appeared; and the Beethoven Association gave its monthly concert.

In the dance world Yvonne Georgi brought her ballet company for its New York debut, Pauline Koner appeared, and Argentinita returned with her ensemble.

Ernest Schelling Re-Appears in Role of Pianist

Ernest Schelling, pianist. Town Hall, Jan. 3, evening:

Two Preludes from 'The Well-Tempered Clavichord'; Organ Fugue in C Minor (transcribed by Emile R. Blanchet)..... Bach Variations and Fugue in E Flat Minor..... Paderewski Phantasie, Op. 17..... Schumann Five Preludes; Deux Etudes Nouvelles..... Blanchet 'Danza Lente'; Fandango..... Granados 'Nocturne à Raguza'; 'Fatalisme'.... Schelling

Mr. Schelling, who belongs to that large group of pianists who have been lured away from the keyboard by the magic of the conductor's baton, returned after a decade to his earlier musical role with vitality and pianistic flair. His program was predominantly romantic in style, and it called for playing in the grand manner, with the Variations and Fugue of his teacher, Paderewski, and the Schumann Fantasie (which the composer dedicated to Liszt) taking a central position. In the bold lines and the dynamic sweep of his playing Mr. Schelling found in this music the spirit inherent in it. His interpretations were on a large scale, with emphasis on sonority.

Mr. Schelling played the preludes and etudes by Blanchet, a Swiss composer and summer neighbor at Lake Geneva, with finish and understanding. The Granados pieces brought a note of Spanish color and fire into this final section of the program, in contrast to the preceding works, and Mr. Schelling did very well by his own compositions. A cordial audience welcomed his return.

R.

Szigeti Plays Rhapsody with Goodman

Joseph Szigeti, violinist; Endre Petri, accompanist; Benny Goodman, clarinetist; Carnegie Hall, Jan. 9, evening:

Sonata in A Minor, No. 4..... Beethoven Chaconne Bach Sonata in A..... Franck Rhapsody for Clarinet and Violin (1938)..... Béla Bartók 'Clair de lune'..... Debussy 'Jeunes filles au jardin'..... Mompou-Szigeti Rhapsody in C..... Dohnányi-Urai

Though Béla Bartók's Rhapsody, composed last year at Mr. Szigeti's suggestion



Ernest Schelling



Frieda Hempel



Joseph Szigeti



Gertrude Pitzinger



Rudolf Serkin



Robert Kitain

for the violinist and Benny Goodman, was the most exciting work on this recital which ranged from Bach to the most scintillant of the moderns, everything that the artist played bore the mark of his noble musicianship and technical wizardry. Both Mr. Szigeti and Mr. Goodman were equipped with two instruments tuned differently, and during the course of the second part of the Rhapsody Mr. Szigeti had to replace a broken string, after which the movement was repeated. Nor should Mr. Petri's playing of the fiendish piano part be omitted in praise of the amazing virtuosity of this performance. As for the Rhapsody itself, it sounded at times rather like an Hungarian jam session, passages of barbaric rhythmic drive alternating with subtly scored coloristic sections. Bartók has overlaid old Hungarian dance forms with a web of ingenious dissonances and rhythmic devices which are sometimes powerful and sometimes frankly amusing, whether intentionally so or not. Mr. Goodman played with a dignity which in no way dampened the wild ardor of the music.

Musically, the peak of the evening was Mr. Szigeti's playing of the towering Bach Chaconne. Not only in its superb architectural feeling, but in the union of intellect and emotion this performance was unforgettable, and it was heartening to see the audience recall the artist half a dozen times to mark the occasion. Though he can summon an incandescent tone of tremendous intensity and dash intrepidly if not always impeccably through passages of incredible difficulty, it is not of these things which one thinks when hearing Mr. Szigeti, but of his profound understanding and exquisite refinement of style. He played the Franck sonata with a renewing imagination, and the 'Clair de lune' sounded with magical effect after the hurly-burly of the Bartók piece. A generous allotment of encores ended with Paganini's famous variations, played with a fire which left the audience tingling. In every sense of the word this was an exceptional recital.

S.
dainty 'Marienwürmchen' was charmingly given, also 'Röselein!' The entire Schubert group was excellent with an especial accent on 'Auf dem Wasser zu Singen'. Brahms's 'Schwesterlein' was sung with intense conviction and won much applause. The cleverly contrasted Hugo Wolf songs were both excellent. It was, in fine, a most delightful *Liederabend*. H.

Serkin Plays Bach, Beethoven and Schubert

Rudolf Serkin, pianist, Carnegie Hall, Jan. 10, evening:

'English' Suite No. 3 in G Minor..... Bach Sonata in E Flat, Op. 81a..... Beethoven Fantasy in C, Op. 15..... Schubert 'Three Songs Without Words', in A Minor. G Major, C Major; Scherzo..... Mendelssohn Two Caprices, in E, A Minor.... Paganini-Liszt

Mr. Serkin's recital was a remarkable revelation, not only of an immense technique and one of the profoundest interpretative minds to be encountered upon the recital platform today, but of a man possessed by a pianistic demon that will give him no rest short of an almost impossible perfection. These elements of Mr. Serkin's artistry gave his performances a lambent quality for which the word "rare" is too weak.

In his playing upon this occasion the pianist remained upon a plane of technical excellence throughout, but it was in the Gavotte and Gigue of the Bach Suite, in the final movement of the Beethoven 'Lebewohl' Sonata and in the Schubert 'Wanderer' Fantasy in its entirety that he captured the transcendent spirit of the music itself.

As Schubert is gigantic in this score, so was Mr. Serkin's reading of it; it is needless to take his performance apart or to examine it from either the technical or interpretative points of view, for it was as a superb blend of these two factors that the pianist presented it and as a re-created whole that it emerged, an experience in the face of which words are impoverished.

W.

Gertrude Pitzinger Takes Up Song Cycle

Gertrude Pitzinger, mezzo-soprano. Giuseppe Bamboschek, accompanist. Town Hall, Jan. 10, evening:

'Widmung'; 'Marienwürmchen'; 'Röselein! Röselein!'; 'Aufträge'; 'Meine Rose'; 'Frühlingsnacht'..... Schumann 'Auf dem Wasser zu Singen'; 'An die Laute'; 'Wohin'..... Schubert 'Wie Melodien', 'Gang zum Liebchen', 'Schwesterlein'; 'O Liebliche Wangen'..... Brahms 'Im Kahn'; 'Mit Einer Wasserlilie'..... Grieg 'Vergänglichkeit'; 'Mausfallen Sprüchlein'; 'Wolf Nächte'; 'Zueignung'..... Strauss

After four years of absence from the concert platform, Frieda Hempel, unforgettable Fürstin zu Werdenberg, Eva and Violetta of other days at the Metropolitan, returned to delight a large audience with some very beautiful singing. Wisely, she chose her program to fit her range and after a slight tendency to driving her voice in the first group, settled down and was once more the distinguished interpreter of Lieder who had few rivals when in the heyday of her art and who from that aspect of the art, could give pointers to many of our contemporaries, especially in the matter of tone-color and enunciation. Schumann's

detract from the convincing quality of her singing.

Miss Pitzinger's admirable diction greatly enhanced the emotional effect of her singing. The essence of Lieder singing is the tonal coloring and emphasis of words, and in such details as the contrasting of the words "Nacht" and "Tag" in Brahms's incomparable song 'Der Tod, das ist die kühle Nacht' she revealed the grasp of her intelligence. One wished in places for more heroic utterance, a greater intensity of style, but Miss Pitzinger struck the right mood with unerring tact, even if she did not always fully express it. Schumann's 'Frauenliebe und Leben' was beautifully sung and the Strauss 'Schlagende Herzen' was charmingly done. She added several encores. Mr. Bamboschek's accompaniments were adequate, but lacking in the distinction of style which such a list of songs requires.

Robert Kitain Makes American Debut

Robert Kitain, a violinist who has appeared in Europe and the Orient, made his American debut at Carnegie Hall on the evening of Jan. 11. His program included a novelty, Jean Francaix's Sonatine, played for the first time in this country, and a list of familiar works: the Corelli-Kreisler 'La Folia' variations, Bach's Partita in C Minor, Paganini's Concerto in D, Szymanowski's 'La Fontaine d'Arethuse', Albeniz's 'Jota Aragonesa' and the 'Dance Russe' from Stravinsky's 'Petrouchka'.

In the quieter sections of the Corelli-Kreisler work Mr. Kitain disclosed a smooth, expressive tone and considerable agility. Perhaps the nervous strain of a debut prevented him from doing justice to his technical and musical resources in other passages, but both in rhythm and in pitch his playing was uncertain much of the time. The Bourrée of the Bach Partita, familiar through Saint-Saëns's piano transcription, was crisply done. In the doubles, however, Mr. Kitain seemed at times to lose the thread of the composition. The Paganini Concerto had moments of tonal vitality and brilliance, but these alternated with passages where the music got out of hand. Leopold Mittmann was the accompanist. A large and cordial audience welcomed Mr. Kitain.

S.

Frank Sheridan Concludes Mozart-Brahms Series

Frank Sheridan, pianist. Town Hall, Jan. 4, evening:

Fantasia and Fugue in C Major (K. 394); Rondo in D Major (K. 485); Adagio in B Minor (K. 540); Sonata in B Flat Major (K. 333)..... Mozart Rhapsody in E Flat Major, Op. 119, No. 4; Ballade in D Major, Op. 10, No. 2; Capriccio in G Minor, Op. 116, No. 3; Variations on a Theme of Paganini Op. 35..... Brahms

Mr. Sheridan played on this occasion with a warmth and intensity which marked the high point of his series of concerts. With imperturbable self-possession he met the staggering technical exactions of Brahms's Paganini variations, playing them with unusual finish. Sections which often sound arbitrary or crabbedly written turned gracious and pleasant to the ear under

(Continued on page 21)

CHICAGO CITY OPERA IN MILWAUKEE VISIT

Flagstad Maison and Kipnis Are Heard in 'Lohengrin'— Two Orchestras Play

MILWAUKEE, Jan. 20.—On Dec. 6 at the Auditorium the Chicago City Opera Company presented 'Lohengrin' before an audience of impressive proportions. The magnet that drew so many into the hall was undoubtedly Kirsten Flagstad, who gave to the role of Elsa all the warmth of her appealing voice and persuasive personality. The famous soprano did not reign alone, for René Maison in the title role, shared laurels with his excellent singing and portrayal of the noble knight. Alexander Kipnis was the King; George Czaplinski, Telramund, and Eleanor La Mance, Ortrud. The orchestra was excellent and Edwin McArthur proved himself most efficient in his second public appearance as an operatic conductor.

The Chicago Symphony was heard on Dec. 19 in the fourth concert of their local season with Dr. Frederick Stock conducting. Orchestral works were 'The Pastoral' from The 'Christmas' Oratorio by Bach, 'Dance of the Angels' from 'The New Life' by Wolf-Ferrari, 'The Rustic Wedding', Symphony by Goldmark; 'The Moldau' by Smetana and Rubinstein's ballet music from 'Feramors'. The evening had an added attraction in the appearance of Irma Schenuit Hall, pianist, in the brilliant arrangement by Moriz Rosenthal of the Liszt Fantasia on Hungarian Melodies for piano and orchestra. The artist was received with much acclaim and responded with Liszt's 'Nightingale.'

On Dec. 13 the Young Peoples Orchestra with Milton Rusch conducting, gave their annual concert. Beatrice Sharp, pianist, was soloist. The symphony offered was the Schumann No. 1 in B Flat and the last work on the program was the 'Liebestod' from 'Tristan'. The Concerto was Rachmaninoff's in C Minor in which Miss Sharp gave a fine reading and received an ovation from the audience of 3,600.

ANNA R. ROBINSON

MILWAUKEE ARION CLUB OFFERS 'THE MESSIAH'

Chicago Quartet Pays Visit, Ballet Russe Appears and Ernst Wolff Sings and Plays in Recital

MILWAUKEE, Jan. 20.—The Arion Musical Club gave its annual performance of Handel's 'The Messiah' on Dec. 11 at the Auditorium before an audience of over 3000. The chorus of 200 voices sang superbly under Herman A. Nott. Soloists were Reinhold Schmidt, Ralph Niehaus, Mary Ann Kaufman and Virginia Auyer. Before the concert the Junior Arions sang Christmas carols.

The Philharmonic String Quartet of Chicago presented the second concert in the course sponsored by The Milwaukee Chamber Music Society. The program comprised Dohnányi's Quartet Op. 15, No. 2; Hugo Wolf's 'Italian' Serenade, one of the few instrumental compositions left by the great song writer, and Beethoven's Quartet Op. 18, No. 3. The members, John Weicher, Robert Quick, Walter Hancock and Richard Wagner, are all members of the Chicago Symphony.

Opportunity to see Russian ballet came on Dec. 14 and 15 when Margaret Rice presented the Ballet Russe at the

Civic Concert Representatives Meet in New York



Officials and Representatives at the Luncheon Given by Mr. and Mrs. S. Hurok at the Casino Russe for Civic Concert Service Field and Office Staffs

Somach

The officials and field representatives of the Civic Concert Service, Inc., met in New York City for their eighteenth annual conference from Jan. 3 to 15. O. O. Bottorff, vice president and general manager, and D. L. Cornetet, assistant manager in charge to the Western Division, presided at the daily meetings. The representatives came from all parts of the country to be present at the conference, to exchange ideas, sum up the past season's achievements, and to make plans for the coming one. At several meetings, officials of the Na-

tional Broadcasting Company addressed the Civic force.

The representatives reported that they found the Civic Music Plan firmly entrenched in the life of the cities in which the associations are operating. Many associations have functioned continuously since the inception of the plan and are ready to hold their nineteenth membership-weeks during the Spring months. Several of the Civic Music committees have made plans for their 1939-'40 courses. It has been necessary to add several new representatives

to the field staff to take care of the steadily increasing number of cities functioning under the Civic Music Plan.

During the time of the conference the Civic Concert Service representatives attended many recitals, performances at the Metropolitan Opera and symphony concerts. One evening they were guests at the Toscanini broadcast. They have been guests of honor at several parties and teas. Concluding the festivities was a reception given by Mr. and Mrs. O. O. Bottorff at their home, at which were present over 100 guests.

COLUMBUS ENSEMBLE

Chamber Orchestra Conducted by Stainbrook—Buechner and Nuber Soloists

COLUMBUS, O., Jan. 20.—The Columbus Chamber Orchestra has been busily employed, not only since autumn, but also during the summer. Since its inception three years ago, it has been under the direction of Edwin Stainbrook, local pianist and composer. Last June it began more extensive activities as a public and civic project.

It is now instructing twenty-five bi-monthly classes in Franklin county and gives a monthly concert at the Gallery of Fine Arts and two weekly broadcasts from WOSU. Permanent soloists with the orchestra are Lenore Nuber, contralto and Raymond Buechner, baritone.

On Christmas day the following program was given at the Gallery of Fine Arts:

Overture to 'Il Re Pastore'.....	Mozart
'Oxen' Minuet from the Sixth (Paris) Symphony	Haydn
'Ges Bambino'	Yon
'Birthday of a King'.....	Neidlinger
Mr. Buechner	
'A Dream of Christmas'	Ketelby
'Cantique de Noel'.....	Adams
'St. Nicholas Day in the Morning'.....	Adams
Miss Nuber	
'Nutcracker' Suite'	Tchaikovsky

Margaret Speaks was brought to Columbus by Kappa Kappa Gamma as the attraction in a week's celebration of the group's fiftieth anniversary. The purity of her voice, her musicianship and her song program that made few concessions to mere popular taste and won her unusual success. The first performance of Ernest Charles's new song 'And So Goodbye' was featured on Miss Speaks's program. Celius Dougherty was the accompanist.

On Jan. 10 the Columbus Music Teachers' Association brought as speak-

CONTINUES CONCERTS

er William O'Toole of New York, the author of a teaching course, 'The Creative Piano Technique'.

The opening concert of the Saturday Music Club presented a string ensemble conducted by Mabel Dunn Hopkins. The music essayed was 'Carnival of the Animals' by Saint-Saëns and the pianists were Margaret Bright and Marianne Randall.

The Grand Opera Club of Columbus gave an elaborate and interesting dramatization of Mendelssohn's 'Elijah'. On Dec. 27 at Arlington High School. The participants intend to repeat it at least four more times in various sections of the city. Directors are Edward Hippie and Margaret Crawford. Nelson Starr was Elijah, Janet Newton and Lucille Jaynes, Angels; Mary Terry, the Widow; Edward Underhill, Ahab, and other roles were sung by Harold Voelker, Edna Fenner, Catharine Mitchell, Juanita Newton and Evangeline Quay.

To date, professional musicians who have appeared on the various courses are Erica Morini, Ossy Renardy, Marjorie Lawrence, Ida Krehm, Joseph Schuster, Bidu Sayao, Lawrence Tibbett and Rachmaninoff. The Cleveland and Cincinnati orchestras have both been heard here in concert. Yehudi Menuhin ushered in the New Year for musical Columbus by giving a recital on Jan. 2 at Memorial Hall which was well filled in spite of the holiday.

VIRGINIA BRAUN KELLER

Henley Succeeds Hertz in San Francisco

SAN FRANCISCO, Jan. 20.—Homer Henley was made acting-supervisor for Northern California Federal Music Projects, succeeding Alfred Hertz who resigned because of ill health.

M. M. F.

Erno Balogh Plays at White House Dinner

WASHINGTON, D. C., Jan. 21.—On Jan. 19 Erno Balogh, pianist, played before a large audience consisting of United States officials and diplomats, at the White House. The occasion was the annual dinner given the members of the Supreme Court by the President.

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Giving Verdi His Due

AN international operatic repertoire without works by Giuseppe Verdi would be incredible. The incredible happened in the case of Wagner, of course, at the time of America's participation in the World War. For two seasons, not a note of Wagner was heard at the Metropolitan. For half a dozen years now, Wagner has been the backbone of each season. To think of what would have been the situation at the Metropolitan if it had been compelled to give up these music dramas in 1935, the year in which Mme. Flagstad brought to them such a fresh access of interest as they had not known for several decades, is to wonder whether the opera could have continued. Given their new impetus, the Wagner music dramas played no mean part in the saving of the Metropolitan.

But beside Wagner always stood Verdi. 'Aida', 'Rigoletto', 'Trovatore' and 'Traviata', without the equivalent of a Flagstad to suddenly rivet fresh attention upon them, went steadily on, providing a counter-balance, so to speak, for the upsweep of Wagner. 'Tristan und Isolde' could not be given every night. There was, after all, a limit to the number of times the segments of the 'Ring' could be given, and the same was true of 'Lohengrin' and 'Tannhäuser'. The Verdi works were of prime necessity in providing another staple of the repertoire around which to arrange the performances of operas that were less solidly established.

But Verdi remains too great a composer for his works to be regarded as a merely routine basis on which to build, with special attention given to this or that aspect of opera and the Verdi works taken for granted as something which, like the poor, we have always with us. Many will contend that even Wagner deserves an ounce of favoritism over Verdi in any great international opera house that is concerned primarily with great art and not with chauvinistic or ideological substitutes for that

art. To give Verdi his due, he must be represented not only by works of his early and middle maturity but by those of his unparalleled last years. One wonders how the Wagnerians would feel, today, if Wagner's last two works, 'Götterdämmerung' and 'Parsifal' were to be absent season after season and the Wagnerian representation confined to, let us say, 'Tannhäuser', 'Lohengrin', 'Walküre' and 'Tristan', which may fairly be considered as equivalent in the Wagner succession for 'Trovatore', 'Rigoletto', 'Traviata' and 'Aida' in the Verdi. Would there not be clamor for 'Meistersinger', the works of the 'King' and 'Parsifal'? In bringing back both 'Otello' and 'Falstaff' and restoring 'Simon Boccanegra' to the active list the Metropolitan has gone a long way toward giving Verdi his due. General Manager Edward Johnson is to be thanked and congratulated. It is to be hoped that in the near future there will be a revival, also, of 'Forza del Destino'. And, now that 'Simon Boccanegra' has proved itself, why not an adventure with 'Macbeth'?

Consider, Then, the Postlude

THE ancient wheeze about "singing and music" is usually converted into something derogatory to singers. But practical experience shows that in all too many cases a distinction is drawn by indifferent or misguided listeners in such a way as to put music at a disadvantage. Go to a Gilbert and Sullivan operetta for instance and try to hear the overture. The audience may be full of G & S fans, who know every note of the music and every quirk of the words, and who are all set to laugh for the hundredth time over some bit of verbal foolery that no longer has the slightest surprise for them. No one can question their attentiveness, once the singing starts. But before! What chance has a solo oboe or clarinet to compete with the babel of tongues?

Opera audiences have learned to be fairly quiet, so far as talk goes, during overtures and interludes, though the apologies of their members as they climb over one another amid a general slamming of seats do not make for a maximum of concentration or serenity on the part of those who really want to hear what the orchestra is playing. This is an old complaint only to be solved by some such drastic procedure as obtains in many European theatres where late comers are excluded until the end of an act. Involved is less of discrimination in favor of singing and against music than is brought forcibly to the attention of musicians by ill-timed applause during the progress of an act by those who seem to think that when a singer has finished an air the music has stopped. To have the beautiful postludes of the solos, duets and other set pieces of Mozart's 'Don Giovanni' marred by applause is exasperating to any one who really loves his Mozart, whatever his approval of the good work of some artist on the stage.

Concert audiences, of course, are better mannered. Every now and then somebody breaks in on the postlude of a song, usually by mistake, and is quickly converted to silence by the stares or even the shushes of neighbors. Similar mistakes can and do happen at piano and violin recitals, when enthusiastic persons, too eager to applaud, believe that the performer has reached the end, when, as the better-informed majority of the audience knows, there is more to come. No doubt an individual often profits from having thus exposed his ignorance. But even today there are occasional displays of bad taste in the recital halls, when vocalists are applauded the moment they have completed the voice parts of songs, irrespective of what the accompanists may be doing, that seem to indicate a scant regard for the music. Only rarely is the singer in any way at fault. But it is not easy to forget a few cases in which concertizers of the prima donna type actually have prevailed upon accompanists to lop off the concluding piano passages of "composed through" Lieder, on the presumption that it is singing—or should one say the singer?—that matters, and not the music, in the concert hall as well as in the opera house.

Personalities



Lily Pons, Soprano of the Metropolitan (Right) and Mrs. Moriz Rosenthal at a Reception in the New York Home of Mrs. Vincent Astor

Kreisler—For the benefit of the Prix Kreisler in Liège, the eminent violinist will give a concert in the Belgian city without remuneration. This will be the first time he has played there since 1932.

Swarthout—January is a significant month for the family of Swarthout. Gladys of that ilk, gave her 700th concert on Jan. 21, and her cousin, Evelyn, pianist, made her New York debut on Jan. 14.

Tibbett—A simple formula for happy marriage was given by Lawrence Tibbett recently. "Keeping frightfully busy," said the Metropolitan Opera baritone, "we haven't time to get on each other's nerves. We don't get bored."

Mordkin—"When I came here with Pavlova in 1910," said Mikail Mordkin, "I knew nothing of America. We were all imported. In Russia we have had the ballet for 200 years. Here in the United States, I started my school in 1925. But the girls and boys dance nicely. They work hard and always with pleasure."

Février—In a recent interview, Henri Février deplored the fact that except in the case of ballets, musicale novelties are handicapped from the outset. "But all works of art", said Mr. Février, "find their joy and finest recompense in themselves, in their inward faith and the glow of creation. The rest matters little to the true creative personality".

Cortot—The piano concerto for the left hand alone by Ravel, is being transcribed for two hands by Alfred Cortot. "Although," said Mr. Cortot, "this version of the work makes it simpler to play, it preserves with scrupulous care all the characteristics of the original."

Harrell—Mr. Roosevelt's musical inclinations have not been dwelt on to any extent in public prints, but it is interesting to learn that when Mack Harrell, baritone, sang at the White House a song based on tunes of the Maoris of New Zealand, the president asked for a copy of the song in order that he might learn it himself.

Gigli—When Beniamino Gigli re-appeared at the Metropolitan Opera House after an absence of six years, everyone commented upon his reduced figure. His trainer had taken forty-five pounds off his weight!

LECTURES ADD ZEST TO CLEVELAND LISTS

Nadia Boulanger Appears in Roles of Teacher and Conductor—Menuhin Returns

CLEVELAND, Jan. 20.—During the week of Jan. 9 Nadia Boulanger held special classes in composition and analysis at the Cleveland Institute of Music and at Western Reserve University, culminating in a special concert with the combined forces of the two schools in choral and orchestral works. On Jan. 10 she spoke at the assembly of Baldwin-Wallace College on contemporary music, and later gave an illustrated lecture on the organ at Harkness Chapel under the auspices of the American Guild of Organists.

Arthur Quimby is continuing his series of weekly Sunday afternoon organ recitals at the Cleveland Museum of Art at which he offers a complete cross-section of organ literature. These recitals are open to the public at no cost.

Yehudi Menuhin returned in the Cleveland Concert Course on Jan. 6 to the Music Hall. He offered sonatas by Beethoven and Bach, a concerto by Ernst, and works by Bloch, Saint-Saëns, Sarasate and Nin, with the excellent support at the piano of Hendrik Endt, to an enthusiastic audience.

A recital of unusual interest was given recently by Jacques Posell, double bass player of the Cleveland Orchestra and member of the staff of the Music School Settlement, in the Settlement's regular series of faculty recitals. With the able assistance of Leon Machan at the piano, he played works by Loeillet, Koussevitzky, Eccles, Martini and Lorenzetti; and for James Meena, baritone, played the bass obbligato to Mozart's 'Per Questa Bella Mano'.

STEWART MATTER

ROCHESTER FORCES HEARD IN 'ROSE MARIE'

Harrison Conducts Civic Orchestra in Production—Humphrey and Weidman Appear

ROCHESTER, Jan. 20.—The Rochester Civic Music Association presented the musical comedy 'Rose Marie' at the Eastman Theatre in three performances Dec. 29, 30 and 31, all to large audiences. Lee Whitney, soprano, and Robert Shafer, tenor, were guest artists. Others taking leading parts were Olivia Martin, Albert Free, Edward Murphy, John Lund, Robert Knight, Edith Harrison, John Borelli, and Hortense Callisher.

The production was under the direction of Walter Folmer. Guy Fraser Harrison conducted the Rochester Civic Orchestra.

Doris Humphrey, Charles Weidman and their concert group appeared in Kilbourn Hall on Jan. 10, before an audience that filled the hall. Miss Humphrey gave a ten-minute talk on dance form, and explained the program. The audience was most cordial throughout. The Eastman School Symphony Band gave the first concert of its fifth season on Jan. 13 at the Eastman Theatre with Frederick Fennell conducting.

M. E. W.

Gardner Read's Fellowship Extended

Gardner Read, young American composer, has been awarded an extension of the Cromwell Travelling Fellowship which he received recently, and will re-

main in Europe until March. His itinerary includes Egypt as well as continental countries and he plans a month's study with the Italian composer Pizzetti. His Suite for String Orchestra, was played during the current season by the Boston Symphony conducted by Serge Koussevitzky.

PIANO TEACHERS GUILD SCHEDULES TOURNAMENT

Sixth Annual Event Will Be Held in Twenty-six Centers During May and June

The sixth annual National Piano Playing Tournament, sponsored by the National Guild of Piano Teachers, will be held beginning the first of May and ending the middle of June. Piano pupils of all ages and stages of advancement will be eligible for auditions for places upon the district, state, and the national honor rolls. Indications deduced from heavy renewal of guild memberships and more than 350 new members since last June are that the tournament will considerably surpass that of last year, when there were 5,325 entries. Judges of national prominence will be sent out by the Guild to about seventy centers.

The purpose of the tournament is to establish definite annual goals with rewards for the piano students of the United States, and to stimulate interest in artistic piano playing.

1939 tournaments will be held in the following cities: Arkansas, Little Rock; California, Los Angeles, San Diego, Oakland, Pomona, Bakersfield, Fresno, Santa Rosa, San Bernardino; Connecticut, New Haven; Delaware, Wilmington; District of Columbia, Washington; Illinois, Chicago; Iowa, Ft. Dodge, Corning; Idaho, Boise; Kansas, Hutchinson, Wichita; Louisiana, Alexandria, Baton Rouge, Monroe; New Orleans; Massachusetts, Boston, Fall River, Springfield, Worcester; Montana, Kalispell, Billings; New York, New York, Buffalo, Albany, Utica, Syracuse, Binghamton, Schenectady, Jamestown; Ohio, Cleveland, Franklin; Oklahoma, Oklahoma City, Ardmore, Mangum; Oregon, Portland, Baker; Pennsylvania, Philadelphia, Warren, Erie, Pittsburgh, Scranton; South Carolina, Greenwood, Rock Hill; South Dakota, Sioux Falls, Rapid City; Texas, Abilene, Austin, Beaumont, Big Spring; Corpus Christi, Dallas, Houston, San Angelo, Stephenville, Wichita Falls; Washington, Tacoma, Spokane; Wyoming, Casper; Alabama, Birmingham; Michigan, Detroit; Georgia, Atlanta; Kentucky, Louisville; Florida, Jacksonville, Miami, Tampa; Rhode Island, Providence.

Nadia Boulanger to Lecture at Juilliard

Nadia Boulanger, French teacher and musician, will give a series of lectures at the Juilliard School of Music on Thursday afternoons during February and March, in the Recital Hall of the Institute of Musical Art. The public may register for the course. The subjects include: recitatives and arias from J. S. Bach, Schubert's sonatas, Chopin's mazurkas, Chansons françaises de la Renaissance, French songs, Stravinsky's works.

Native Town of Saléza Honors Memory

PAU, FRANCE, Jan. 15.—A bust of the operatic tenor, Albert Saléza, who was born here, Oct. 18, 1867, was recently placed in Beaumont Park in his memory. Saléza, who created in Paris the leading tenor roles of Reyer's 'Salammbo' and Verdi's 'Otello,' was one of the principal tenors at the Metropolitan Opera House from 1899 to 1902. He died in Paris in 1916.

Damrosch Revises 'Cyrano' Score

Walter Damrosch revealed recently that he spent the summer months revising the score of his opera 'Cyrano de Bergerac,' which was given at the Metropolitan Opera House for the first time on Feb. 27, 1913. The original version ran for three and one half hours with intermissions, but Mr. Damrosch has cut it to three hours with intermissions.

What They Read Twenty Years Ago

MUSICAL AMERICA for January, 1919



A Scene from 'Crispino e la Comare' at the Metropolitan, Showing the Poverty-Stricken Crispino (Antonio Scotti) with His Wife, Annetta (Frieda Hempel) and Their Children. Left, Vairo's Drawing of Scotti as the Cobbler



Museum Concerts Popular

The concerts in the Metropolitan Museum, conducted by David Mannes, were heard by 18,829 persons this month.

1919

Two New York Symphony Programs

Programs at two concerts of the New York Symphony, Walter Damrosch conducting, included, at the first, Symphony No. 2, Saint-Saëns; Concerto in B Minor for violin and orchestra, Saint-Saëns, Gustave Tinlot, soloist; 'Elégie Symphonique', Felix Borowski; Trio for oboe, clarinet and English horn, Beethoven; Overture to 'Euryanthe' Weber; at the second, Overture to 'Euryanthe', Weber Symphony No. 5, Tchaikovsky; selections from 'Mother

Goose' Suite, Ravel; Concerto No. 1, for piano and orchestra, Liszt; Josef Hofmann, soloist.

1919

Professional Jealousy?

When Puccini was attending the third performance of 'Falstaff' in Milan, he said to his companion: "If you or I had composed that opera, public and critic would have killed us outright. All the laughter is on the stage—never in the audience. But it is Papa Verdi and it must go."

1919

Culminating in a Gale

The latest ambition of the little English pianist, Ethel Leginska, is to compose an opera.

1919

That Old Canard

When Mary Garden was singing her last, impressive moments in 'Gismonda' at the Lexington Theatre, a stage hand trod on a loose board and made a clatter. Mary looked daggers into the wings, and the head stage-hand muttered: "Anyone 'ud know you brought them feet from Chicago!"

1919

A Correction on Music Teachers' Resolution

Because of the inadvertent omission of two lines, the account of the resolution passed by the Music Teachers National Association convention in the last issue was inaccurate. MUSICAL AMERICA extends its apologies to the music teachers, and reprints herewith the entire text of the resolution:

"WHEREAS various bills have been and are being introduced in the Congress of the United States for the establishment of a Federal Bureau of Fine Arts; and

"WHEREAS at least some of these bills look toward the provision of free instruction in music, therefore be it

"RESOLVED that the Music Teachers National Association, assembled in convention in the Nation's Capital, go on record as being definitely opposed to any bill containing such a provision. We are not opposed in principle to free instruction in music, but we oppose the provision by the Federal Government of free instruction except in the case of those who are financially unable to pay for instruction, and this only as an emergency measure which must be carefully safeguarded by definite regulations providing for the individual investigation of each person applying for free instruction."

Brooklyn Chamber Music Society Formed



Members of the Newly-Formed Brooklyn Chamber Music Society

The Brooklyn Chamber Music Society has been founded by Carl H. Tollefson and George Butterly, in an effort to provide Brooklyn chamber music lovers with an opportunity to hear that branch of the tonal art in all its forms and to present leading exponents of chamber music in a series of concerts sponsored by the society.

The first of three concerts in the initial series was held on Jan. 18 and included Arensky's Trio in D, Op. 52; Schumann's Piano Quartet, Op. 47,

and a Mozart quintet for clarinet and strings. Other concerts will be given on Feb. 15 and March 15.

The personnel of the society includes Augusta Tollefson, piano; Carl Tollefson, violin; Willem Durieux, 'cello; Nico Van Venderloo, viola; Alfredo Baldassari, violin; Robert Rohmann, clarinet; Alix Young Maruchess, viola and viola d'amore; Arthur Schuller, violin; Harry Thorne, flute; Marcel Honore, oboe; Gustave Baum, English horn, and Karl Agnesy, contrabass.

LOCAL SINGERS ENLIVEN DALLAS CONCERT LISTS

Madrigal Group Appears After Three Years—Gigli Recital Is Second Event of Civic Series

DALLAS, Jan. 20.—On Jan. 6 and 7, the Madrigal Singers, conducted by Daisy Polk, gave their first concerts in three years at the Dallas Little Theatre. These events were given in costume; and they covered four centuries of English madrigals. The ensemble did excellent work. As a prelude to the program, a chamber music group played several works. The players included Lois Risley, flute; Elizabeth Hannaman, violin; Ruth Ullrick, viola; Frank E. Hobden, 'cello, and Mrs. William K. Kuehn, piano.

For its second concert, the Civic

Music Association on Jan. 3 brought Beniamino Gigli in a program of variety and charm. The singer's dulcet tones and smooth technique pleased his hearers. Four arias were listed on the program: 'Lamento di Federico', from 'L'Arlesiana'; 'Celeste Aida' from 'Aida'; 'Le Rêve' from 'Manon'; and 'Una Furtiva Lagrima' from 'L'Elisir d'Amore'. He added arias from Rigoletto', 'La Bohème', 'L'Africano', and 'Pagliacci'.

The program also included compositions by Gluck, Mozart, Donaudy, Brahms, Martini, Wolf, Carnevali, Curran, Curci, Mascagni, Decurtis and Valenti. So insistent was the audience that after both curtains at McFarlin Memorial auditorium had been lowered Mr. Gigli had them raised and sang 'O Solo Mio' for the 2500 subscribers and the many visitors.

M. C.

DALLAS SYMPHONY IN ADDED CONCERT

Singer Conducts Orchestra in Event Not in Series—Sinfonietta Heard

DALLAS, Jan. 20.—The Dallas Symphony, conducted by Jacques Singer, offered a well balanced and interesting program on Jan. 1 at Fair Park Auditorium to an enthusiastic audience. The conductor, who uses neither score nor baton, demanded the best from the organization, with the result that it played with assurance and verve. Mr. Singer brought color and individuality to his interpretations, even to those most familiar. The program follows:

Fourth Symphony.....	Tchaikovsky
'The Drunken Sailor's Dance'.....	Glière
Three Dances, from the 'Bartered Bride'	Smetana
Preludes to Acts I and III of 'Lohengrin'	Wagner
'Ride of the Valkyries'.....	Wagner

This concert, not on the season ticket course of the orchestra, brought many visitors from out of town.

On Jan. 8, at the Fine Arts gallery at Fair Park, the Sinfonietta, conducted by Arnot Bouton, gave a varied program, Alice Holcomb, violinist, being the soloist. Miss Holcomb played with excellent feeling the Rondo Capriccioso by Saint-Saëns, the ensemble supplying fine support. The orchestra offered the 'Coppelia' Ballet Suite by Delibes; selections from 'Coq d'Or' by Rimsky-Korsakoff; a symphonic poem by Holmès, and the 'Phèdre' Overture by Massenet.

MABEL CRANFILL

NEW ENGLAND SCHOOL IN SEVENTY-THIRD YEAR

Conservatory Opens Second Semester—Porter Offers Course in Contemporary Music

The second semester of the New England Conservatory's seventy-third year begins on Feb. 2. Wallace Goodrich, director, will be assisted by Quincy Porter, new Dean of the Faculty, who joined the Conservatory staff this year, coming from Vassar College. At mid-term, the Conservatory will make very few changes of faculty.

The Conservatory is continuing its weekly broadcasts on Tuesday afternoons from 3:00 to 3:30 over Station WAAB. These broadcasts include performances by faculty members and advanced students, the conservatory orchestra, and various student ensembles. Of particular interest is the continuance of the course in Contemporary Music given by Mr. Porter, and the course for technical preparation for positions as supervisors of school music and as teachers of music in grade and high schools.

Ovation Greeted Anderson in Newark

NEWARK, Jan. 20.—An ovation greeted Marian Anderson after her singing of Schubert's 'Death and the Maiden' at the Mosque on Jan. 9. It was the high point in a recital filled with astonishing revelations of the art of singing in its highest estate. The program was richly varied in content, exhibiting the soloist's versatility in such widely different works as Handel's 'Begruessung', Scarlatti's 'Se Florindo e fedele', Schubert's 'Wohin', Verdi's 'O Don Fatal', a group of spirituals, and many encores. Kosti Vehanen played the accompaniments artistically and contributed to the pro-

gram a Finnish song which Miss Anderson sang in the original. The audience seemed to surpass in size any that has yet attended the concerts of the Griffith Music Foundation. Probably more than 4,000 attended.

P. G.

MORE NATIVE WORKS GIVEN IN ROCHESTER

Hanson Leads Civic Players in Music by Woltmann, Kennan and Palmer

ROCHESTER, Jan. 20.—The fifty-second concert of the American Composers' series, presented by the Rochester Civic Orchestra, Howard Hanson conducting, was given at Kilbourn Hall on Jan. 5, before an audience that packed the hall.

The program comprised Kent Kennan's Symphony No. 1, 'Variations on an Old English Folksong' for piano and orchestra by Frederick Woltmann; with the composer at the piano, Kennan's 'Promenade', 'Nocturne' for viola and orchestra, and 'Il Campo di Fiori', for trumpet and orchestra, Robert Palmer's 'Poem' for violin and orchestra, and George W. Chadwick's 'Jubilee'.

Composers Are Rome Fellows

The symphony and the Variations were first performances. Mr. Kennan is now resident in Rome as Fellow of the American Academy, and the symphony, which was begun while he was a student at the Eastman School, was finished in Rome. The writing is not of the extreme modern school, the first movement especially being very moderate. It seems immature however and was surpassed, musically speaking, by his shorter pieces, which were more recently written.

Mr. Woltmann, composer of the Variations, is also a present holder of the Prix de Rome, in Rochester on vacation, and also a graduate of the Eastman School of Music. The Variations are delightful, easy to listen to, well orchestrated, and with an interesting piano part. Mr. Woltmann's brilliant playing added to the presentation, and the audience recalled him a number of times.

The Palmer 'Poem', with Eugene Kilinski as soloist, was played at the annual symposium held last October and was very well received. Mr. Kennan's three short pieces were interesting studies, inspired no doubt by his residence in Rome. The solo viola in the 'Nocturne' was played by Mordecai Lurie, and the solo trumpet in the 'Il Campo di Fiori' was played by Pattee Evenson. The symphony and the variations were broadcast over WHAM.

The Rochester Civic Orchestra, Guy Fraser Harrison, conductor, in its "Pop" concert on Jan. 8 at the Eastman Theatre, had as assisting artists the Eva Jessye Choir from the original 'Porgy and Bess' production. The theatre was packed, several hundred people being turned away.

MARY ERTZ WILL

Dorothy Orton to Tour the South

Dorothy Orton, soprano, will make a southern tour the latter part of February and the first part of March. Among appearances scheduled is a special concert at the Vincy Park Hotel, St. Petersburg, Fla., on Washington's Birthday. Upon her return, Miss Orton will prepare programs for a Spring tour of the East and Middlewest.

ANNOUNCEMENT!

The Special Issue will be published on February 10, 1939. Last year we were unable to fill hundreds of orders for additional copies.

TO ALL SUBSCRIBERS who send in their orders for additional copies of the Special Issue, we will extend the reduced price of 75 cents for one copy and \$1.00 for two copies. This offer is good until February 5th only and all orders received after that date must be accompanied by regular remittance.

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Revivals Hailed in Berlin Operas

Herbert von Karajan, Brilliant Young Conductor, a New Acquisition—Pauline Stoska, American Soprano, Sings at the German Opera

(Continued from page 5)

once every ten years and everybody concerned takes a hand at the whittling or the padding or the juggling that goes on before it is delivered to the public. The present performance with Constance Nettesheim in the title role, was a good working solution as things go, the weak point being the orchestra, as is usual at this opera house.

After a delay of a century, Lortzing's piece of drift wood, 'Prinz Caramo', was resurrected and turned out in a revised edition by Lortzing's biographer, George Kruse, who is an experienced critic, theatre director and musicologist. His revision gave it the spicy tang of operetta, and the German Opera, with the assistance of Benno von Arendt, mounted it to fit these specifications. The occasion was inconsequential but it provided tuneful diversion for the large mass of subscribers not greatly interested in the classics.

The principal interest in the new 'Carmen' at this opera house was the appearance of the young American soprano, Pauline Stoska, as Micaela. Miss Stoska's voice has a lovely quality, and she uses it with great taste and technical control, besides being a very graceful and appealing actress, who does great credit to her dramatic instructor, Charlotte Gadski-Busch, daughter of Mme. Johanna Gadski. She had a very deserving success and should prove a valuable addition to the ensemble of this opera.

Volkoper Industrious

The Volkoper has been so industrious that it would be a sheer impossibility to do full credit to its various undertakings. The most gratifying esthetic experience was the 'Alceste' revival which based its worth on careful preparation and made no attempt to soar beyond the scenic limitations of this small theatre. Elsa Link of the Wiesbaden Opera sang the title role and introduced Berlin to a mature and cultivated artist

with a very fine voice that should come in handy at either of the other two opera houses, where dramatic sopranos of her stamp are all too rare.

Another revival to which great care and attention had been given was 'La Resurrezione' of Franco Alfano under its German title, 'Katjuscha', which had not been heard in Berlin since 1904 when Hans Gregor staged it at the old Komische Oper. Alfano was present at the first performance to gauge the effect of some polishing modern touches that he gave to its stylistic surfaces to make them a little more down-to-date.

Several Concerts Heard

There have been the usual number of concerts since the season opened, two of the most magnetic being those of Onegin and Dusolina Giannini and two of the most interesting, the Lieder recital of the young Finnish soprano of the Weimar Opera, Lea Piltti, and the first Berlin appearance of the French Choir Manecanterie des Petits

Chanteurs à la Croix de Bois, which had been brought to Berlin by the Association for the Furtherance of Roman Catholic Liturgical Music.

Miss Piltti's voice has a fresh, buoyant quality that is the essence of beautiful tone and she manipulates it with astonishing finesse for so young an artist. The French youngsters created something of a sensation. The discipline and culture of the Choir as a body was altogether different from its German counterparts, but the subtlety and finish of the singing was no less fascinating to German ears than the unusual timbre of the boys' voices marked by the natural vibrato of a woman's voice. When the small boys stood at attention and sang the German national hymn in impeccable German and then with the fire of young patriots in their eyes swung full tilt into the Marseillaise with the fervor of grenadiers, the Berliners gave them an ovation that literally made the old Bach Saal tremble on its foundations.



Act II of the Revival of Gluck's 'Alceste', with M. Neugebauer as the High Priest in the Centre

DETROIT SOCIETIES FILL MUSIC CALENDAR

Marian Anderson Appears—Nationality Groups Give Third Concert of Season

DETROIT, Jan. 20.—Marian Anderson drew a large audience to Orchestra Hall on Dec. 28. With her rich, full contralto voice, she sang her German Lieder with artistry. A group of negro spirituals proved effective and she granted many encores. Her able accompanist was Kosti Vehanen.

On Jan. 3, the Music Study Club of Detroit and Council of Jewish Women combined their meetings and gave a Musicaire at the Temple Beth El. The program included trios by Moszkowski, Beethoven and Tobani, with Sadie Cooper, violinist, Ruth Vannatter, cellist and Florence Kutzen, pianist, participating.

Works by Mozart, Bizet and Haydn were sung by Edith Sauls, mezzo soprano, with Esther Krops as accompanist. Emma Lazaroff Schaver, soprano, offered compositions by Handel, Tchaikovsky and Hageman. Lillian Sarnoff, pianist, played works by Debussy, Liszt and Mendelssohn. The audience was large.

On Jan. 8, Detroit's Nationality Choruses and Folk Dance Societies

gave their third concert of the season in Orchestra Hall. This civic non-profit enterprise included the Carpathia Singing Society, Finnish Suomi Society, Finnish American Mixed Chorus, Finnish American Male Chorus, Arpi Swedish Male Chorus, Swedish Folk Dance Society, Croatian Chorus, Detroit Tamburitz Symphony, Ravanica Serbian Dance Group, Liberty Singing Society (Yiddish) and Ukrainian National Chorus. A large audience gave the participants much encouragement.

R. C. B.

DETROIT HAILS GHIONE

Symphony Gives Seventh Subscription Concert to Open New Year

DETROIT, Jan. 20.—The musical new year opened auspiciously with the seventh symphony subscription concert on Jan. 5 in Orchestra Hall, Franco Ghione conducting. First on the program were two Preludes by Bach orchestrated by Mangiagalli, which had their premieres in Detroit. Mozart's Symphony in G Minor came next, with the strings singing poignantly.

After the intermission the Sixth Symphony of Tchaikovsky was played. The orchestra was completely under Mr. Ghione's control and the audience was large and responsive. R. C. B.

DUO-RECITALISTS GIVE PROGRAM IN BALTIMORE

Rethberg and Pinza Are Welcomed in Joint List—Pianist and Quartet Add to Events

BALTIMORE, Jan. 20.—Elisabeth Rethberg, soprano, and Ezio Pinza, bass, were heard in a joint recital at the Lyric on Jan. 6, the concert being given under the local management of the Albaugh Series. Mozart, Handel, Bach and other classic works were sung in masterly manner and many encores were appended.

Alexander Sklarevski, pianist and member of the Peabody faculty, was the artist at the Friday Afternoon recital on Jan. 6. This artist revealed many admirable qualities throughout an exacting program. A new composition, a liting Mazurka, met with instant success and was repeated upon demand.

The penultimate program of the Beethoven cycle offered by the Bach Club in the Cadoa Hall on Jan. 4 gave the Budapest String Quartet opportunity for displaying their artistry in performances of the Op. 18, No. 5; Op. 59, No. 3, and the lengthy Op. 132. A large audience listened with profound concentration and applauded the quartet players with hearty enthusiasm.

F. C. B.



VERA BENENSON Pianist

English Criticisms

"Daily Telegraph": ". . . the freshness and sincerity of her performances. . . It is indeed an unusual experience to hear piano-playing so adroitly adapted to the requirements of style and period."

"Sunday Times": ". . . it was a pleasure to hear playing to which a strong and vital rhythm provided so firm a foundation."

"The Times": ". . . has an obvious aptitude for her instrument which cultivation and experience have brought to a high degree of polish."

"Star": ". . . she invariably places the composer before herself. Such consideration is rare."

"Sunday Times": ". . . admiration for her exceptional pianistic abilities."

HUNGARY: "Vera Benenson's playing is a thoughtful, well ripened form of art. . . Its framework is a perfectly balanced technique, its color a profoundly poetic mood."

"Sunday Times": ". . . original talent, genuine musical instinct. Vera Benenson has proved herself to be a pianist of eminent ability, good taste and intelligence."

HOLLAND: "Vera Benenson possesses all the technique and musical powers. Her playing always remains vital . . . a skilled musician who produced brilliant and sparkling music."

FRANCE: ". . . possesses the very highest musical qualities."

SWITZERLAND: "Vera Benenson could show not only her finely shaded art of touch, but also a convincing, eminent, strong manner and an extraordinary possession of musical feelings, which the audience considered was its duty to applaud strongly."

CZECHOSLOVAKIA: ". . . a fine performance rendered in perfect style."

BELGIUM: ". . . excellent."

VIENNA: ". . . leading in a masterly way."

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Quartet Begins Anniversary Tour

Reunion of Distinguished Alumni at the Curtis Institute of Music Brought Together Rose Bampton, Soprano of the Metropolitan Opera, and Members of the Curtis String Quartet. Left to Right, Jascha Brodsky, Orlando Cole, Max Aronoff and Charles Jaffe



ON New Year's Day, exactly ten years to the day from the date they embarked on their first cross country tour, the members of the Curtis String Quartet boarded a train in Philadelphia and began the first lap of their tenth anniversary United States tour, which is to take them to more than fifty American cities during the coming four months.

With the four young artists went \$150,000 worth of the world's most precious string instruments, a recent gift from the quartet's patroness, Mr. Mary Louise Curtis Bok, including two Stradivarius violins, the 'Halir' and the 'Marquis de Riviere', a Nicolo Amati viola, one of the two in existence, and a Montagnana 'cello. The tenth anniversary tour's first stop was at El Paso, Texas.

Organized in Philadelphia in 1927, while Charles Jaffe and Jascha Brodsky, violinists; Max Aronoff, violist, and Orlando Cole, cellist, were students at the Curtis Institute of Music, the Curtis String Quartet set out on its first tour of the country in 1929. Since then, the ensemble has traveled to every corner of the country filling several highly successful European tours as well. In 1936 the quartet was selected by the English Speaking Union to represent the United States musically at the Silver Jubilee of King George V of England. The ensemble has also performed in Geneva under the sponsorship of the League of Nations, and has frequently played and been entertained at the White House in Washington.

The quartet is the official quartet of the Curtis Institute and all of the mem-

bers are on the teaching staff of that school. In the summertime, they have their own Curtis Quartet colony at Rockport, Maine, and a concert hall built especially for them where their Sunday evening chamber music recitals have attracted devotees of string quartets. On Dec. 16, the Curtis String Quartet concluded the entire cycle of Beethoven quartets in five Friday evening programs as the first as a series of chamber music programs sponsored by the Griffith Foundation in Newark. With the exception of Jascha Brodsky, all of the members of the quartet are American born and natives of Philadelphia.

HOROWITZ TO RETURN

Russian Pianist Will Be Heard Next Season Between January and April

Vladimir Horowitz, who has not been heard in the United States since 1935, will return next season for a tour of twenty concerts, according to the Concert Management Arthur Judson, division of Columbia Concerts Corporation. The pianist will be in this country from Jan. 15 to April 15, 1940. Before coming to this country next year he will be heard on a Celebrity Tour of a minimum of fifteen concerts of the British Isles, arranged by the manager Harold Holt of London.

Mr. Horowitz at present makes his home in Paris. His last appearance in New York was as soloist in the D Minor Concerto of Brahms, with the Philharmonic-Symphony under Toscanini, on March 17, 1935.

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GUEST ARTISTS AID NATIONAL SYMPHONY

Schelling Heard as Conductor and Soloist—Lawrence Sings under Kindler

WASHINGTON, D. C., Jan. 20.—Resuming its midweek and Sunday afternoon concert series after the holiday recess, the National Symphony presented programs featuring Marjorie Lawrence, Metropolitan Opera soprano, and Ernest Schelling, pianist, composer and conductor.

Mr. Schelling appeared in all three capacities in the Constitution Hall event on Jan. 11. He made a deep impression with his famous 'A Victory Ball', the audience finding his observations, expressed symphonically of course, on the terrible effects of war, particularly timely. But the visiting musician was also impressive when he sat down at the piano to play (and still conduct) his 'Suite Fantastique'. Mr. Schelling's leadership was as certain when his fingers ranged the keyboard as when they grasped a baton.

Bach and Griffes Works Played

Other works on this program included a performance of Charles Tomlinson Griffes's highly atmospheric 'Pleasure Dome of Kubla Khan'—Mr. Schelling losing none of the atmosphere in his reading—and of works by two Bachs (J. S. Bach's Prelude and Fugue, 'St. Annes', in E Flat and J. C. Bach's Sinfonia in B Flat). The J. S. Bach prelude and fugue was presented in Frederick Stock's arrangement.

Appearing with the orchestra on Jan. 15, Miss Lawrence took the symphony's patrons off a strictly symphonic diet. With Dr. Hans Kindler on the conductor's stand, she sang the recitative and aria, 'O malheureuse Iphigénie' from Gluck's opera 'Iphigénie en Tauride', and the difficult final scene from Wagner's 'Götterdämmerung'. Miss Lawrence sang with such superb vocalism as to create an immediate demand for encores. She and Dr. Kindler responded with the beautiful 'When I Am Laid in Earth' from Purcell's 'Dido and Aeneas'.

Dr. Kindler also conducted the orchestra in a suite from Gluck's instrumental pieces arranged by Felix Mottl, Arensky's Variations on a Theme by Tchaikovsky, and the two Debussy Nocturnes, 'Nuages' and 'Fêtes'.

Other recent activities of the National Symphony have included the second concert in the students' series conducted by Dr. Kindler on Jan. 14 in Constitution Hall.

JAY WALZ

DISTINGUISHED ARTISTS APPEAR IN WASHINGTON

Swarthout Heard in Concert Series—Maas and Dubois Give Three Beethoven Recitals

WASHINGTON, D. C., Jan. 20.—Gladys Swarthout, mezzo-soprano, sang the first of the post-holiday concerts in the Dorothy Hodgkin Dorsey series before a large audience in Constitution Hall on Jan. 8.

Two distinguished Belgian musicians, Marcel Maas, pianist, and Alfred Dubois, recently completed a series of three Beethoven sonata recitals in the Sulgrave Club. The series, sponsored by Countess van der Staten for the benefit of the Convent of the Perpetual Adora-

tion's work for poor churches, was presented on Jan. 5, 10 and 12.

Chamber music activities have also been in progress at the Library of Congress, where the Elizabeth Sprague Coolidge Foundation is presenting the Coolidge Quartet in six programs. The concerts have presented works from classic and modern masters.

Members of the Washington Dance Association and the National Ballet helped to arrange the American premiere of the Yvonne Georgi Ballet Company on Jan. 8 in the National Theatre. The event was sponsored by the Thrift Shop of Washington as a benefit.

Irene Lerch, well-known local pianist, gave a recital on Jan. 1 in the Roosevelt Hotel. Her program included works by Chopin, Schubert, Brahms and Liszt.

MUSIC IN BALTIMORE

Coolidge Quartet Gives Recital—Turck Is Guest Artist

BALTIMORE, Jan. 20.—The Coolidge String Quartet, William Kroll and Nicholai Berezowsky, Nicolai Moldaven and Victor Gottlieb, gave the tenth Peabody recital on Jan. 13, playing a conventional Hummel quartet, the spicy Hindemith Op. 22, No. 3, and the appealing Schubert G Minor. A movement of a Dittersdorf quartet was added as an encore.

Rosalyn Tureck, pianist, winner of Town Hall Award, was the guest artist at the Baltimore Music Club recital on Jan. 14 at the Belvedere Hotel. In the presentation of an exacting program the artist disclosed unusual technical and musical qualifications. Encores were given in response to the favorable demonstration. Dr. Laurence Petran, member of Peabody Conservatory and Goucher College faculties, was the speaker at the luncheon which preceded the program. His topic, 'Music Appreciation', was of interest to the club members. The program was arranged by Mrs. C. Albert Kuper, chairman, and Mrs. David Federleicht.

F. C. B.

Steven Kennedy Sings in Premiere of Opera 'Horus' in Philadelphia

PHILADELPHIA, Jan. 20.—Steven Kennedy, baritone, sang the leading baritone role in the world premiere of the opera 'Horus' by Camille de Seney with the Philadelphia La Scala Opera Company on Jan. 5. On Jan. 28 Mr. Kennedy will leave for a concert tour of southern states.

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CONCERTS: Several Pianists Heard in Varied Programs

(Continued from page 14)

his skillful fingers, and he kept the intricate details of the work clear without forcing tone quality, notably in the devious passages in thirds.

The Mozart works on this program were all of high quality and Mr. Sheridan played them delectably. His crisp, light touch, rhythmic precision and restraint were marks of a truly Mozartean style. Where the music took on bolder proportions, as in the fugue of the first composition on the program, he gave it life and color without exceeding the bounds of a just propriety. Like Jane Austen in literature, Mozart often indicates agitation without fully expressing it. Of the lesser Brahms works the D Major Ballade and G Minor Capriccio were especially enjoyable. A good sized audience demanded several encores, which Mr. Sheridan generously granted. S.

Harold Bauer Returns in Recital

Harold Bauer, pianist; Town Hall, Jan. 15, afternoon:

Suite	Handel-Bauer
Chorale in A Minor	Franck-Bauer
Sonata in A Flat, Op. 110	Beethoven
Fantasia in C, Op. 17	Schumann
'Poissons d'or', 'L'Ile joyeuse'	Debussy

Those who were fortunate enough to hear Mr. Bauer at this recital heard an inspired musician playing inspiring music. Lyricism was the keynote of the afternoon, and within its range the artist invested masterworks with new meaning—perhaps it would be more truthful to say discovered new facets of familiar music.

The pianist has arranged the six harpsichord pieces of Handel, with which he began his program, into a delightful suite, and in this work gave each its proper setting, playing with superb artistry. The Sarabande in particular, received an introspective, poetical performance and the final Air Varié ('The Harmonious Blacksmith'), a vigorous and forthright reading.

His performance of the Beethoven was altogether notable, taking on a delicate and unusually tender aspect in his treatment of it. His entire conception of the work was restrained and the Adagio received a particularly lucid exposition, most noteworthy for the insight and quiet reticence of his reading.

The limpid quality of his tone was nowhere more happily revealed than in the Schumann, which was heroic enough when occasion required, but it was in the quietude of the conclusion that the music became transfigured beneath Mr. Bauer's fingers. The two Debussy works were admirable end-pieces to an afternoon of subtle and distinguished pianism. W.

Achron Offers Varied Program

Isidor Achron, pianist, Town Hall, Jan. 7, afternoon:

Fantasia in C Minor, Sonata in C, No. 7	Mozart
Intermezzo, Op. 117, No. 2; Capriccio, Op. 76, No. 2	Brahms
Etudes Symphoniques	Schumann
Two Preludes, Op. 11, Etude in D Sharp Minor	Scriabin
Le Petit 'Nègre'	Debussy
Nocturne in C Sharp Minor, Valse in D Flat, Ballade in G Minor	Chopin
Sonnetto 104 del Petrarca, 'Mephisto' Valse	Liszt

Technical assurance and interpretative insight, indispensable adjuncts to the proper fulfillment of such a diversified list of offerings as that played by the pianist at this recital, were indisputably in evidence throughout the afternoon. These two factors combined, enhanced the Mozart Fantasia, which was performed with a firmness and a strength of touch that this uncommon Mozart requires. The difference then, between the tone employed in this more dramatic of the two works, and the Sonata, was all the more remarkable by contrast. In the brief and exquisite Sonata, Mr. Achron pared his tone to meet the slighter requirements of the second composition, and read it with such grace of expression, and played it with such a limpid tone, that



Harold Bauer



Carol Moorland



Rosalyn Tureck



Isidor Achron

it remained upon the same musically level as the profounder Fantasia.

Turning to the other world of Brahms, Mr. Achron again gave evidence of his versatility by the depth of his expositions and their almost flawless execution. Indeed, versatility was the keynote of the program, for the artist revealed his sympathy with varying styles and schools, whether in the 'Etudes Symphonique' of Schumann, in the briefer pieces by Scriabin, Chopin and Debussy, or in the final tour de force, the 'Mephisto Waltz' of Liszt. The audience paid Mr. Achron the high praise of minute attention to his performances. W.

Carol Moorland Plays in Town Hall

Carol Moorland, pianist, played a varied program before an enthusiastic and good-

sized audience in the Town Hall on the afternoon of Jan. 10. She began her program with the Schubert Impromptu Varié and followed with a group of Chopin including the G Minor Ballade, Nocturne in F Sharp and Scherzo in B Flat Minor. Schumann's Sonata in G Minor, Op. 22, a group of modern works including De Severac's 'A Cheval dans la Prairie', Ibert's 'La Cage de Cristal' and 'Le Petit Ane Blanc', Bilotti's 'Tango Triste' and Lee Sim's 'Dublin Swing' were next. The recital was concluded with Liszt's Concert Etude in F Minor 'Rigoletto' paraphrase.

Her playing gave the impression of technical ability developed to a considerable degree and interpretative taste, as revealed by the evenness and clarity of her performance in the Schubert work. When she was

not hampered by music of too weighty a content, her playing was balanced, earnest and well-considered, fortified by a praiseworthy fund of energy and temperament. W.

Rosalyn Tureck Plays in Town Hall Series

Rosalyn Tureck, pianist; Town Hall, Jan. 11, evening:

Partita in E Minor	Bach
Variations on 'God Save the King'	Beethoven
Sonata in F Sharp Minor, Op. 2	Brahms
Prelude, Tango and Fugue	Nordoff
'Humorous' March	Sibelius
'Les Sons et les parfums tournent dans Fair du soir', 'La Danse de Puck'	Debussy
Canto Flamenco, Danse Gitane	Infante
'Die Fledermaus'	Strauss-Godowsky

Miss Tureck, who won the Town Hall Young Artist Award for 1938 for her playing of six Bach programs last season, appeared as soloist upon the endowment series of that institution upon this occasion. The first to receive the award, Miss Tureck began with a Bach work, placed upon her program by request, justifying its inclusion by her performance, which was sensitive and cleanly-wrought in each detail.

Miss Tureck is a brilliant technical artist and possesses likewise a fund of intelligence, distinguishing the music she attempts with interpretations that are mature, lucid and well-considered. Hers is a thoughtful art and the agility of her fingers as well as a wide dynamic range permit her to find many nuances both in expression and shading in whatever work she undertakes.

The Beethoven Variations were happily set forth, the fifth and seventh variants being particularly worth praise. The Brahms Sonata was performed with abandon, the artist steeping herself in the vast surge and swell of the music and in general giving an heroic account of an extremely difficult work. Since it is one of the stipulations of the Town Hall award that the artist offer at least one American work upon her program, Miss Tureck chose Paul Nordoff's Prelude, Tango and Fugue, dedicated to her and which was given its first performance upon this occasion. The audience was of capacity dimension and ardent in its applause. W.

Maas and Dubois Complete Series

Marcel Maas and Alfred Dubois, pianist and violinist, respectively, completed their series of sonata recitals in the Town Hall on the evening of Jan. 8, attracting a large audience with a program that included Brahms's Sonata in G, Fauré's Sonata, Op. 13, and the 'Kreutzer' of Beethoven.

Well-proportioned interpretations of the varied offerings, securely played with a resource of musicianship in which their scholarly attributes were leavened by imagination and color, by the two artists again won the applause of their hearers. Their ensemble work was smooth and throughout the evening well considered.

In the course of the series they have presented fifteen sonatas from the French and German storehouses of music, including works by composers ranging in time from Bach to Milhaud. W.

Bartlett and Robertson Return

Ethel Bartlett and Rae Robertson, duopianists; Town Hall, Jan. 8, afternoon:

Sonata in G Major	Johann Christian Bach
Gigue in C Major (arr. Ross)	J. S. Bach
Toccata in D Minor (arr. Towsey)	J. S. Bach
Andante and Variations	Schumann
Rondo in C Major	Chopin
'En Blanc et Noir' (No. 1); 'Lindaraja'; Fêtes (arr. Ravel)	Debussy
Andalusian Dance	Infante
'The Lover and the Nightingale' (from 'Goyescas') (arr. Bartlett and Robertson)	Falla
'Miller's Dance' (from 'The Three-Cornered Hat') (arr. Easdale)	Debussy
Malagueña	Lecuona

To their second New York recital of the season Ethel Bartlett and Rae Robertson brought exemplary finish. Not merely in the nuances of touch and phrase with which they constantly add to the expressiveness. (Continued on page 23)

Duo-Pianists Celebrate Fortieth Anniversary

JOSEF and Rosina Lhevinne celebrated the fortieth anniversary of their first appearance as duo-pianists before the public and of their marriage, with a gala concert in Carnegie Hall on the afternoon of Jan. 14, the proceeds of which will be given to the Greenwich House Music School. They were assisted by the Juilliard Orchestra conducted by Albert Stoessel and Ernest Hutcheson. The eminent pianists were welcomed with unrestrained applause by a large audience which included many prominent musicians.

Heard throughout forty years as duo-pianists, their lives have moved along closely parallel lines. Both were born in Moscow, both received their training at the Moscow Conservatory from which each was graduated with high honors, and during the early years of the century, they gave concerts together in America. At the close of the war, they returned to America and both are at present on the faculty of the Juilliard School of Music. They have made their home in this country since 1918.

The program they offered included the Chopin Concerto in E Minor, played by Rosina Lhevinne and conducted by Mr. Stoessel; the Concerto in B Flat Minor of Tchaikovsky, played by Mr. Lhevinne and conducted by Mr. Stoessel, and the Mozart Concerto in E Flat, played by both pianists and conducted by Mr. Hutcheson.

Their performances at this concert made the prospect of their continuance in the concert field for many years to come a particularly pleasant one. Mrs. Lhevinne's reading of the Chopin was technically and interpretatively of a rare refinement. She brought to the work a singing tone that was kept within a just and restrained dynamic limit and her poetic reading brought her the first ovation of the afternoon.

Mr. Lhevinne's performance of the Tchaikovsky was the superbly envisioned exposition of an unfading score. To it he brought virtuosity in his playing and a musicianly insight. Power, fleetness of finger, lightness of touch and a magnificent command of tone were all revealed within the wide scope of the music. The concert culminated with the Mozart Concerto, in which the fusion of the two pianist's ensemble, the identical quality of the tones that they drew from their respective instru-



Josef and Rosina Lhevinne

ments and the grace and spirit of their playing were factors that contributed to a highly perfected interpretation. The cadenzas employed in the Mozart were by the late Leopold Godowsky. The orchestra played with enthusiasm under the skilful direction of both Mr. Stoessel and Mr. Hutcheson.

Encores were necessary to satisfy the demands of the enthusiastic audience and the two pianists complied with the Bach air 'Sheep May Safely Graze', Debussy's 'Fêtes' and a Chopin Waltz.

After the concert the two pianists received memorabilia of Franz Liszt as an anniversary tribute from ninety of their former pupils: the manuscript of a Liszt March and a letter written by the composer to the mother of Alfred Reisenauer, in addition to a photograph of the Abbé Vera Brodsky, Adele Marcus, Sascha Gorodnitzki and William Beller headed the presentation committee. A reception was held for Mr. and Mrs. Lhevinne at the home of Olga Samaroff Stokowski, where a fortieth anniversary wedding cake was cut in the presence of friends and guests. W.

STASSEVITCH LEADS MONTREAL PLAYERS

Perform Liszt's 'Faust' Symphony with Montreal Elgar Choir and Soloists

MONTREAL, Jan. 20.—From a musical point of view the most important achievement in Montreal since the New Year was the performance of Liszt's



Paul Stassevitch

'Faust' Symphony by the orchestra of Les Concerts Symphoniques assisted by members of the Montreal Elgar Choir. Paul Stassevitch was conductor and Richard Manning soloist. To prepare for the performance, which was the premiere of the symphony in this city, Mr. Stassevitch broadcast three quarter-hour lectures over a local station.

Victor Brault produced Gluck's 'Orpheus' in the French version in the model theatre built and operated by the Brothers of the Holy Cross at their convent in the village of St. Laurent where the annual Montreal Music Festival is held each June. The roles were

taken by student singers and a small orchestra was engaged with a local dance group as ballet.

Visitors since Jan. 1 have included Sergei Rachmaninoff who played to a capacity house, Emanuel Feuermann and the Scholz Brothers who were engaged by the Ladies Morning Musical Club, Conrad Bernier, Washington organist, who is a Canadian by birth, Webster Aitken who was heard with the Montreal Orchestra in the Mozart Piano Concerto in B Flat, and Eve Maxwell-Lyte, the English folk song singer. Beniamino Gigli and Trudi Schoop will appear before the month is out.

THOMAS ARCHER

Richard Crooks and Germaine Arosa Give Recitals in Boston

BOSTON, Jan. 20.—In Jordan Hall, Richards Crooks sang to a capacity audience whose enthusiasm was enormous. Frederick Schauwecker was at the piano. In the Empire Room of the Hotel Vendome, Germaine Arosa has appeared in recitations, songs and monologues in French, gleaning material from La Fontaine, Victor Hugo, Gondinet and others among writers, and from Darcieux, Canteloube and Delvincourt, among composers. Mlle. Arosa also presented folksongs in costume and her very large audience gave her warm applause.

G. M. S.

Greenwich Concert by Maria Safonoff

GREENWICH, Conn., Jan. 20.—A recital of piano music by Scriabin, Mozart, Bach, Mendelssohn, and Liszt was given recently by Maria Safonoff at the Greenwich Academy. Miss Safonoff also gave a short talk on Scriabin, telling of the composer's studies with her father, Wassili Safonoff, who was conductor of the New York Philharmonic in the early 1900's. The program was sponsored by the College Club.

Hazel Griggs to Play in Chicago

Hazel Griggs, pianist, will give a recital in the Studebaker Theatre, Chicago, on Feb. 5. Her program will comprise works by Bach-Tausig, Couperin, C. P. E. Bach, Mendelssohn, Brahms, Debussy, Ravel and Gershwin.

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ENESCO CONDUCTS BOSTON SYMPHONY

Offers American Premiere of Excerpt from Orchestral Suite by Lipatti

BOSTON, Jan. 20.—On the afternoon of Jan. 13 in Symphony Hall, the Boston Symphony completed the first half of the season's concerts. The event was signalized by the appearance of Georges Enesco, Roumanian violinist and composer who, upon this occasion also conducted the orchestra through the following program:

Symphony in D (Haffner).....	Mozart
'Roumanian' Rhapsody No. 2, Op. 11.....	Enesco
(First performances at these concerts)	
'Chef cu lautarî'.....	Lipatti
(First performances in the United States)	
Symphony No. 1 in E Flat, Op. 13.....	Enesco

Mr. Enesco is ever a welcome visitor. His obvious musicianship and his sensitiveness to music itself make him an important figure in the musical world of today. It was interesting therefore, to hear his conception of the Mozart item. Whereas we are accustomed to a Mozart of graceful elegance, Mr. Enesco made him a sturdy, forthright figure of clean cut, emphatic rhythms and accents. It must be admitted that while the interpretation was colorful it did not reveal fully the inherent qualities of the score. Mr. Enesco's own rhapsody on the other hand, came to a warm and satisfying performance. Like the Rhapsody No. 1 it is built upon little themes of folk-tune origin, freely treated in true rhapsodic manner, relying upon variety in its diversity of orchestration rather than in the introduction of new material. The work was enthusiastically received.

New Score Is Colorful

Mr. Enesco takes advantage of every opportunity for making known the music of his country and of his compatriots, one of whom, the young Dumitru Lipatti, born in Bucharest on March 19, 1917, was represented upon this program by an excerpt from the orchestral suite 'Satrarii', composed in 1934, when the composer was but seventeen years old. It is in three movements, 'Vin Satrarii', 'Idila la Floreasco' and 'Chef cu lautarî'. 'Satrarii', we are informed, is a term for 'tent dwellers' otherwise gypsies, and 'chef' in Roumanian means 'good-humor' or in a large sense, fun in living. Thus the movement which Mr. Enesco chose from the suite would come to mean 'Merrymaking with (sic) fiddlers'. The movement suggests animation and colorful motion. It is so slender a composition, however, as to invite the question of why the other sections were not played, and while the performance brought credit to composer, conductor and orchestra, it seemed scarcely a fair representation of the work of an obviously talented young writer.

Mr. Enesco's own symphony was performed at these concerts in 1920. There seems to have been no intervening performance, therefore it came virtually as a new work. It abounds in the characteristic rhythms and progressions which distinguish the work of this composer, and while there is no definite use of native material, it is suggested. It is probable that the composer might welcome leisure in which to make certain revisions, for as the work now stands, it becomes wearying, despite the introduction of rhythms reminiscent of the old and lively 'takils' and 'ramels', rhythms which occur more frequently in his rhapsodies and with happier results. The audience this afternoon gave Mr.

Enesco an ovation which he modestly shared with the orchestra.

Topping the list of notable concerts has been that of the NBC Symphony, conducted by Arturo Toscanini. Brought here by the Lowthorpe School of Landscape Architecture, which benefitted from the performance, Mr. Toscanini and his men played to a sold out house and received an ovation too seldom heard these days within the confines of Symphony Hall.

GRACE MAY STUTSMAN

METROPOLITAN GUILD HAS FINAL LUNCHEON

Membership Drive Progresses—Manuscript of 'Sapho' and Portrait of Chaliapin Purchased

The Hotel Plaza was the scene of the final luncheon of the Metropolitan Opera Guild's membership campaign on Jan. 17. Over 600 members were present to hear a report by Mrs. Herbert Witherspoon, the Guild director, which told of an increase in membership of more than four per cent.

Mrs. August Belmont, the Guild chairman, announced the purchase of the original manuscript of Jules Massenet's opera 'Sapho'. The manuscript was formerly the property of Emma Calvé to whom the composer had dedicated the score in the following words: "All these pages I have written with you constantly in my mind. Through you they must live. They belong doubly to you, and I offer them to you with the expression of my infinite gratitude." It was through the efforts and generosity of friends of the Guild that the manuscript was obtained and brought to this country by Mme. Marie Pons, mother of Lily Pons. Among those who made the gift possible were Lucrezia Bori, Cornelius Bliss, Paul D. Cravath, Mrs. Charles H. Dutton, and Mrs. Allen Wardell.

It was also announced that sufficient funds had been donated to purchase the portrait of Chaliapin as Boris Godunoff by Michael Werboff, (this painting has been hung in the smoking lounge at the opera house) and that Mrs. Joseph B. Long had presented a set of tormentors to the opera house.

The following guests of honor sat at the speakers table and were introduced by Mrs. Belmont: Hans Hermann Nissen, new baritone of the Metropolitan Opera Company; Mme. Elisabeth Rethberg, Erich Leinsdorf, Miss Margaret Cuthbert of the Woman's Division of the National Broadcasting Company, Mrs. John T. Pratt, chairman of the Philharmonic Symphony League, and Mrs. Cornelius Vanderbilt.

Other guests who were later asked to speak a few words included Rose Stevens, young American mezzo-soprano, who told of the preliminaries of her operatic career, and Maria Gambarelli, one of the four new leading dancers of the season.

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CONCERTS: Newcomers and Favorites Provide Stimulating Programs

(Continued from page 21)

of their playing, but in the musical freedom of their interpretations, a freedom which in no way endangers their flawless coordination, have these artists overcome the problems of two-piano performance. The Johann Christian Bach sonata was crisply done as was the Gigue by Father Bach. The mighty D Minor Toccata could have had more power. Schumann's lovely variations were beautifully played, with true romantic fervor alternating with exuberance, and the sparkling Chopin Rondo was delightful.

One would like to have heard all of Debussy's 'En Blanc et Noir', for this work, published in 1915, three years before the composer's death, anticipates later developments. It is the fascinating, rather morbid music of a mind involved in its own subtleties and wearied to death of the obvious. The prolix orientalism of 'Lindaraja', on the other hand, is boring. The final Spanish group, brilliantly played, brought demands for encores which were generously granted.

S.

Marian Anderson Gives Second Song Program

Marian Anderson, contralto. Accompanist, Kosti Vehanen. Carnegie Hall, Jan. 6, evening.

'Te Deum'.....	Handel
'Se Laura spir'a'.....	Frescobaldi
'Infelice unsignuolo'.....	Caldara
'Dank sei Dir, Herr'.....	Handel
'Die Mainacht'; 'Gang zum Liebchen, Immer leiser wird mein Schlummer'. Brahms	
'Der Nussbaum'; 'Ich grolle nicht'	Schumann
'My Heart at Thy Sweet Voice', from 'Samson and Delilah'.....	Saint-Saens
'Flower Song'.....	Serly
'Aboard Ship'; 'Thine Image'.....	Vehanen
'Night on ways unknown has fallen'. Griffes	
'I Love Thee'.....	Grieg
'City Called Heaven'.....	Johnson
'Peter, go ring dem bells'.....	Burleigh
'Crucifixion'.....	Payne
'I don't feel no ways tired'.....	Burleigh

The Negro contralto was in her usual good voice and greatly stirred her listeners by her interpretations. There was again something mesmeric about her delivery of 'Crucifixion' and in her singing of German Lieder she communicated the innermost essence, poetic as well as musical, of each song. 'Die Mainacht' possessed an aura of mystery and enchantment. 'Immer leiser wird mein Schlummer' and 'Der Nussbaum', the latter taken at an unusually leisurely pace, were of like appeal. 'Ich grolle nicht' was sung much more slowly than customary, but not at the cost of conviction. The evening was one of cumulative enthusiasms.

O.

Ellen Repp Makes New York Recital Debut

Ellen Repp, contralto. Accompanist, Stuart Ross. Town Hall, Jan. 13, evening:

'Dido's Lament' from 'Dido and Aeneas'	Purcell
'Chi vive amante' from 'Poro'.....	Handel
'Auf dem See!'; 'Wenn du nur zuwenden lachtest'; 'Willst du, dass ich geh'.	Brahms
'Ro, ro til Relteland'; 'Kille, mine melle' from 'Norwegian Nursery Rhymes'; 'Den Varande Fugl'.....	David Monrad Johansen
'Vaaren'; 'Eit Syn'; 'Vær hilset, i Damer'	Grieg
'Le temps des lilas'.....	Chausson
'L'ombre des arbres'.....	Debussy
'Carnaval'.....	Fourdrain
'Softly the Snow'.....	Amy Worth
'The Wind and the Song'.....	John Haussmann
'Thy Sweet Singing'.....	Clarence Olmstead
'Dutch Nursery Rhyme'.....	Jennie Prince Black
'Reveille'.....	Carl Paige Wood

Miss Repp made her New York recital debut on this occasion, though she had previously appeared as soloist with the New York Oratorio Society. Of especial interest on her program was a group of Norwegian songs which she sang in the original tongue. Johansen's nursery rhymes, which were charmingly sung by Miss Repp, proved to be deftly and prettily written and the audience demanded a repetition of the second one. The more ambitious 'Varande Fugl' or 'Prophetic Bird' was less impressive. Though they sound excessively sweet these days, Grieg's songs retain their charm when they are sung with the fervor and sincerity which Miss Repp brought to them. Her voice was at its best in these



Evelyn Swarthout



Ania Dorfmann



Ellen Repp



Harry Hartwell

lyrical songs, though its roundness and resonance gave promise of greater power than she produced in such songs as Brahms's 'Willst Du, dass ich Geh?'.

Miss Repp followed the growing practice of singing a final group of new compositions, instead of the hackneyed songs often programmed. The printing of the text of the songs in English in the program was also an excellent idea, but the translations should be more accurate than they were on this occasion. Mr. Stuart's accompaniments were adequate. A large audience applauded Miss Repp cordially.

S.

Evelyn Swarthout Makes New York Recital Debut

Evelyn Swarthout, pianist. Town Hall, Jan. 14, afternoon:

Chorale-Preludes, Op. 122: 'Herzlich tut mich verlangen'; 'Es ist ein Ros' entsprungen'; 'Schmücke dich, o liebe Seele'	Brahms-Busoni
Ouvertüre nach französischer Art. J. S. Bach	
Third Sonata in G Sharp Minor.....Arnold Bax	
'Primavera'.....	Meditner
'Noctuelles'; 'Oiseaux tristes' from 'Miroirs'	
'El Vito'.....	Ravel
Etudes Symphoniques.....	Schumann

Miss Swarthout, who has appeared in Europe and in this country, made her New York recital debut on this occasion with marked success. A cousin of the contralto, Gladys Swarthout, she proved herself a good musician in her own right, playing with technical security and poise and with a good sense of style. Her program, moreover, was refreshingly contrasted, with a range of music well designed to test her capabilities in many fields.

Brahms's Choral Preludes might well be substituted oftener for the more familiar Busoni Bach arrangements. Miss Swarthout's Bach playing was clear, vivacious and rhythmically alive. Though Bax's Third Piano Sonata does not measure up to be best of his compositions, suffering from over-elaboration and prolixity both in its form and harmonic devices, Miss Swarthout played it admirably, her straightforward approach being a safeguard against the lushness of the music. In the smaller pieces and the etudes her simplicity and self-command were again gratifying. She wisely refrained from forcing tone in heavily-written passages and her playing was finely articulate; though there are still colors which she can add to the palette of her touch. A large audience applauded warmly.

S.

Ania Dorfmann Heard in Town Hall Recital

Ania Dorfmann, pianist, who has been heard several times in the Town Hall, reappeared there in an interesting program on the evening of Jan. 16. Beginning with the Beethoven Sonata, Op. 10, No. 1, she followed this with the Mendelssohn Fantasy, Op. 28, and Schumann's 'Faschingschwank aus Wien'. Haydn's Sonata, No. 6, followed the intermission and a group of Old Dance Melodies by Bartok, an Impromptu by Fauré, Liszt's Valse Impromptu and the Tausig arrangement of the Strauss waltz, 'Man Lebt nur Einmal', completed the program.

Facility and clarity, with a fine sense of phrase, are the outstanding characteristics of Miss Dorfmann's playing. Occasionally, in forte passages, her tone was lack-

ing in sonority and there were somewhat sudden contrasts of light and shade; otherwise, it was extremely fine playing. The Mendelssohn was especially interesting, not only technically but in content, and the 'Romance' in the Schumann work was given with delicacy and taste. The audience obviously approved of the artist's playing throughout the evening.

P.

Harry Hartwell, Tenor, Sings Operetta Airs at Debut

Agreeable singing and good diction in English, German and French, abetted by an engaging personality, enabled Harry Hartwell, light opera tenor who has sung widely in Europe, to make a favorable first impression when he appeared for the first time in New York as a recitalist on Jan. 15. His introductory program was presented at the 46th Street Theatre and was made up largely of operetta airs of the Viennese order, with Lehar, Kalman, Oskar Strauss and Johann Strauss among the composers drawn upon for tuneful material. Mr. Hartwell had precisely the style for such music and made good use of his light and essentially lyric voice. Apart from excerpts from such works as 'Frederike', 'Countess Maritz', 'Land of Smiles', 'The Waltz Dream', 'Paganini' and 'The Gypsy Baron', he sang a few concert songs, among them Martini's 'Plaisir d'amour'. Giuseppe Bamboschek was the accompanist.

T.

Trio of New York Concludes Series

Trio of New York. Carl Friedberg, pianist. Daniel Karipowsky, violinist. Felix Salmond, cellist. Lillian Fuchs, viola player, assisting artist. Town Hall, Jan. 7, evening:

Quartet for Piano and Strings in G Minor (K. 478).....	Mozart
Trio in B Flat Major, Op. 97.....	Beethoven
Quartet No. 1 for Piano and Strings in G Minor, Op. 25.....	Brahms

This admirable trio, which repeated the programs at Town Hall this year which it offered last season at the Mannes Music School, concluded its current series of recitals on this occasion.

Again the blending of the three instruments, the unanimity of purpose and interpretative insight of the three musicians resulted in playing of rare distinction.

The three works on the program were in excellent contrast and each was played in appropriate style. Mr. Friedberg's agile fingers and sensitive touch served him well in the decorative figures of the Mozart quartet. Beethoven calls upon the individual instruments for power and dignity of line to an exceptional degree in the Trio Op. 97, and these qualities were not lacking. The dashing Hungarian rondo of Brahms's Quartet brought the evening to a close. Miss Fuchs was an able collaborator. One anticipates with pleasure further appearances of this trio.

S.

New Friends of Music Continue Haydn Series

Three Haydn quartets made up the bulk of the program of the New Friends of Music tenth concert of the season in the Town Hall in the afternoon of Jan. 8, with the Budapest Quartet sharing the occasion with Emanuel Feuermann, who played Bach's Suite No. 6, in D Major. Messrs.

Roismann, Schneider, Kroyt and Schneider began the concert with the Quartet Op. 76, No. 5 in D Major, playing with their accustomed brilliance. This is music of sunlit transparency, and it has to be performed as it was at this concert with finished accuracy in order to keep its sparkle and inciseness. The Budapest players were not quite in the vein in the opening movements, but the final Presto, played at a breathtaking pace without getting out of hand, found them at their best.

The other quartets on this program were those in G Major, Op. 76, No. 1 and in G Minor, Op. 74, No. 3. In these the buoyancy and élan of the Budapest Quartet had full play. Mr. Feuermann recreates everything that he touches, and his playing of the Bach suite was no exception. A large and cordial audience was on hand to prove that chamber music is no longer the orphan of the Euterpean family.

S.

Eva Jessye Choir Sings at Columbia

The Eva Jessye Choir, an organization of twenty Negro singers, led by Mme. Jessye and accompanied with startling efficiency by Robert L. Nolan, appeared in the McMillin Theatre, Columbia University, on the evening of Jan. 7.

Mme. Jessye has done exceedingly fine work with her body of singers. Their rhythm was perfect, attacks and releases were sharp and pitch was invariably accurate. The first part of the program was entirely of Spirituals, and all with one exception, were sung according to the old tradition and without any attempt to make them sound like Brahms and Strauss. Members of the choir sang "at" each other and occasionally walked up and down. The enthusiasm was such that one expected somebody in the audience to "get happy" as they used to say below the Mason and Dixon line. The second part of the program was of Work Songs, River Songs and a Travesty on a scene from 'Porgy and Bess.'

Musically, the concert was most enjoyable and the zest with which it was carried through, was wholly delightful. Many experienced singers might learn a lesson in forgetting themselves and the audience in the music they sing, from individuals in the choir, and anyone will have a good time listening to their concerts.

H.

Ukrainian Music Played at Concert

Paul Pecheniha Ouglitzky conducted a program of his own works at the first Ukrainian symphony concert in Carnegie Hall on the evening of Jan. 8. Rosemarie Brancato, soprano; Lucien Schmitt, cellist, a mixed chorus, and symphony assisted.

The premiere was given of 'Ukraine', a symphonic poem based on the 'Haidamaki' of Taras Schenchenko. A Cantata on the poem 'Biut Porohi', by the same author, was performed by a mixed chorus and the orchestra. Maria Hrebenetska sang the soprano solo.

Miss Brancato sang Mr. Ouglitzky's 'The Dying Kozak', and the songs 'Soliditude', 'Tradeswoman's Song' and 'Elegy'. The large audience received her performance with warm applause. Mr. Schmitt, former cellist with the New York Symphony under Damrosch, played a Ukrainian folksong, arranged by Mr. Ouglitzky for cello and orchestra.

W.

Musical Art Quartet Offers Austrian Music

For the penultimate program of their series devoted to music of various nations, the Musical Art Quartet, Sascha Jacobsen and Paul Bernard, violins; William Hyman, viola, and Marie Roemant-Rosanoff, cello, played an all-Austrian program in the Town Hall on the evening of Jan. 9.

The ensemble included in its performance the Quartet in C, Op. 54, No. 2, by Haydn, which was read with a full appreciation of its value as a vehicle for some of the loveliest melodies Haydn ever penned. The sprightly qualities of the first

(Continued on page 30)

MUSIC: Sonatina, Piano Pieces, Songs and Violin Novelties Released

**SONATINA BY WAGENAAR
FOR CELLO PUBLISHED**

WITH the publishing of Bernard Wagenaar's Sonatina for 'cello and piano Carl Fischer, Inc., has now released to 'cellists generally a contribution to their literature that was composed nearly five years ago. For its published form the 'cello part has now been edited by Naoum Benditzky, to whom the work is dedicated.

While the music of the sonatina is somewhat stark both in its angular dissonance and in the contours of its melodic phrases it nonetheless bears the stamp of marked individuality. This is more especially true of the first two of the three movements. The short Andante is the most suave and ingratiating of the three, with a theme of more insinuating character than have those of the other movements. Those of the opening Allegro, however, do possess a quality that invites closer acquaintance, with the promise of increasing appeal. The first is a long-breathed, energetic theme, with a rising scale approach, against an ostinato bass figure in the piano part that creates somewhat austere harmonic effects, while the second, of more tranquil spirit, has suitably contrasting lyric implications.

It is all music of more intellectual than emotional aspect, as is in keeping with the musical trend of recent years, but it is imbued with a healthy, driving vitality, however arbitrary some of the twists and turns of the thematic material may seem, and it should prove to be an addition of substantial significance to the 'cellist's recital repertoire.

**IMAGINATIVE QUALITY
IN NEW PIANO PIECES**

REFRESHING spontaneity marks a set of seven piano pieces by Martha Beck recently published by G. Ricordi & Co., Inc. Their diverse character is indicated by the titles: Legende, 'Once Upon a Time', Berceuse, Capriccetto, 'Drifting Sands', Etude Brillante and 'Laughing Waters'.

These are not compositions in a large frame by any means as they are of only two or three pages in length and of but moderate difficulty, but they have fresh and definite ideas and in most cases a marked imaginative quality. In the Legende a remoteness of time and space is adroitly suggested by placing the left hand part as well as that of the right in a comparatively high register; in 'Drifting Sands' successions of fourths in the treble and an ostinato bass successfully create the desired atmosphere; the Etude is bright and spirited; the Berceuse is fluently songful, and the 'Laughing Waters' sparkles gaily. All in all, this set should prove to be a peculiarly useful group of piano pieces.

**TWO NEW CHORAL WORKS
BY FRANZ BORNSCHEIN**

IN his most recently published choral works Franz Bornschein again reveals the sureness and ease in handling voices in part writing that he has disclosed so convincingly in previous compositions of this kind. Men's choruses should find 'Sea Rest', issued by the Oliver Ditson Company, greatly to their liking, for not only does E. Leslie Spaulding's poem cast a peculiarly revealing light upon the psy-



Bernard Wagenaar



Franz Bornschein

chology of able-bodied seamen but in his music the composer has managed in some way to capture the tang of the sea air and to reflect its fatal fascination, hinted at in the text.

In an entirely different vein and structurally more pretentious is 'God of Might', a motet for chorus of mixed voices, a cappella, with words by Athenogenes of A. D. 200, as translated into English by John Brownlie for 'Hymns of the Early Church'. Here Mr. Bornschein has embodied the profoundly devout spirit of the words in a sacred choral work of noble beauty. The music has a sort of chaste austerity, yet the fervor of human reaction vitalizes it. Its opening chant-like invocation gives place to long-breathed fugal writing that leads up to a finely conceived chorale forming a central culminating point, which is transcended in due time by the chorale-like ending that frames an exalted devotional outpouring. The four main vocal parts are subdivided from time to time for purposes of richer sonority. This work is published by the H. W. Gray Company.

**SPECIAL MUSIC WRITTEN
FOR RECORDER DEVOTEES**

THANKS largely to the Dolmetsches and their disciples, the recorder is experiencing a renascence in popular affection. And one result is a slowly but steadily growing literature brought into being especially for that instrument.

One of the most delectable morsels of recorder music composed in recent times is 'A Stately Measure' by Kenneth Finlay, which is published by Stainer & Bell of London (New York: Galaxy Music Corporation). Characterized as "a short movement for descant recorder and piano forte, with optional second part", it is written in gavotte style and has a grace and flavor recalling the times of the instrument's earlier vogue. The part for the descant recorder is not difficult, while the optional additional part is still easier. A group of recorders could just as feasibly be used for this three-minute piece.

Considerably more pretentious is a Suite for Block-Flutes (otherwise recorders) by René Matthes, published by the Hug Brothers in Zurich. This is designed for a group of five instruments, without piano accompaniment, and consists of four movements, a sinfonia, a minuet, a fugue and a rigaudon, the last having, in addition, an optional part for a triangle. This, too, is

music of delicate charm, evoking a distant past, the fugue being a little masterpiece of quaintly humorous spirit.

For the less accomplished performers the same Swiss publishing house issues a set of 'Ten Appenzeller Folk-Dances', arranged by Carl Aeschbacher for two block-flutes. These are naively appealing little dances in triple time, most of them only half a page in length, the part for the first instrument demanding a trifle more technical facility than that for the second.

**SONGS BY BRAHMS AND FRANZ
SIMPLY ARRANGED FOR PIANO**

UNDER the general title 'In Songful Mood' the first fifteen of a projected group of twenty-six songs by Brahms and Robert Franz as arranged by Guy Maier as easily playable piano pieces for those who do not sing have been published by J. Fischer & Bro. They are issued individually, two being given within one cover in the case of the shorter songs. In explaining his object in a foreword the arranger maintains that both singer and text of the Brahms songs, for instance, frequently stand in the way of the music, and quotes what Schumann said when he first heard them, "Here are songs whose poetry may be understood without the words."

The Franz songs used are 'Widmung', 'Das macht das dunkelgrüne Laub', 'Es hat die Rose sich beklagt', 'Liebchen ist da!', 'Aus meinen grossen Schmerzen', 'Die helle Sonne leuchtet', 'Abends schon rauscht' and 'Liebesfeier', while Brahms is represented in the series as thus far completed by 'Der Schmied', 'Kein Haus, keine Heimat', 'Wir wanderten', 'Sonntag', 'O, liebliche Wangen', 'Vergebliebenes Ständchen' and 'Feld einsamkeit'.

The foreword asks, "What discriminating person does not admit that most of the English translations (of the Brahms songs) are criminally atrocious?" but as a new translation of the opening line of "Vergebliebenes Ständchen"—"Guten Abend, mein Schatz, guten Abend, mein Kind"—"Oh, hello, dearest darling, my sweetheart, my dear!" is offered in pursuance of the policy of translating very freely enough of the lines to "set the poetic moods."

The plan to make these song masterpieces more accessible to non-singers is eminently praiseworthy and these arrangements would seem to fulfil their purpose.

**MORE VIOLIN NOVELTIES
BY HEIFETZ AND SZIGETI**

IN exploring the literature of other instruments for legitimate spoils for his own instrument Jascha Heifetz has now alighted upon the familiar Toccata in A major for harpsichord by Paradies and made a transcription of it to add to the rapidly lengthening list of arrangements and transcriptions that he had made for violin and piano. Inasmuch as this toccata, so long the exclusive property of pianists, and more particularly of piano students, is of the rapid-fire, perpetual-motion character that has an appeal all its own for violinists it emerges from Mr. Heifetz's hands as a singularly effective concert piece for violin programs. Needless to say, the Russian violinist has kept the music of the original version intact in so far as was at all feasible, providing an appropriately simple part for the piano while the violin takes over the original melodic line with but few deviations.

Another stellar violinist busily active in augmenting the literature of his instrument, Joseph Szigeti, has extended his series of transcriptions, arrangements and cadenzas assembled under the general title, 'From a Szigeti Program', by making a very effective version of the 'Aubade' from Edouard Lalo's opera, 'Le Roi d'Ys', likewise for violin and piano. The lyrical style of the Lalo excerpt lends itself well, of course, to the violin, and the elaborate cadenza inserted at the end, obviously intended to be played in an ethereal pianissimo rather than with terminal brilliance of effect, adds an unexpected touch. A simplified version of the violin part is also provided on the reverse side of the page bearing the concert version, while the

piano part is so devised as to make but modest demands upon the accompanist.

The publisher of both novelties, and naturally, of the series to which they belong, is Carl Fischer, Inc. L.

■—BRIEFER MENTION—■

For Solo Voice:

'Music of the Spring', by Walter Bransen, with words by Enrico d'Amicis. A song with a fine, sweeping vocal line and a dramatic and colorful accompaniment (Sprague-Coleman).

'A window bird sate mourning'; 'When I am dead, my dearest', by Hope Squire. Two fluently written settings of familiar poems, that of the first by Shelley, that of the other by Christina Rosetti. Both are marked by meaningful shaping of the line, and both successfully create the musical counterpart of the mood of the text and are eminently singable (London: Stainer & Bell, New York: Galaxy).

'Song, the Soul of Life', by Miguel Sandoval; 'Night is coming', by Ernö Balogh; 'Love at Dusk', by Genevieve Davis. The first, a setting of a text by Michael G. Mahoney, is a song of dramatic contrasts, with recitative-like stretches of repeated notes and a ringing climax to the refrain. The second, for high voice, like the first, bears the subtitle, 'A New Lullaby', and has a ready melodic flow after the three measures of gratuitous syncopated effect in the prelude whose implications are not further pursued. Miss Davis's song is an interesting essay in five-four time with a long sweep in the various strophes of the melodic line (Ricordi).

'Lovely Flower, So Gentle', Handel's minuet from 'Berencine' arranged as a song by Walter Adrian. The graceful measures of the Handel music, as supplied with appropriate words by the arranger, serve as a charming lyric of the old English type (London: Elkin, New York: Galaxy).

For Piano Solo:

'Lord, I call upon Thee', chorale, by Anton Bilotti. A broadly planned and expressive three-page piece in chorale style, opulently chordal and dignified in spirit. 'Jesu, Joy of Man's Desiring', by J. S. Bach, transcribed by Isadore Freed. A simple, unpretentious arrangement of the favorite chorale from Bach's 147th church cantata, inevitably lacking the harmonic richness of the familiar, larger-scale transcriptions by Myra Hess and Harold Bauer. 'The Surf', by Harry Van Dyke. A re-issue under assigned copyright of an effective concert étude of somewhat Lisztian character in its exacting technical demands (C. Fischer).

Prélude in D Minor, by Rhené-Baton; Prélude in C Major, Op. 12, No. 7, by Serge Prokofieff; 'Ronde des princesses', from the ballet 'Firebird', by Igor Stravinsky. New editions by Paul Kay, published in attractive format, with good paper and easily readable type (Axelrod). L.

■—NEW MUSIC RECEIVED—■

Choral (secular) for women's voices (three parts):

'A Hopeless Plea' and 'Pretense', by Joseph W. Clokey. 'The night will never stay', by Elizabeth Henderson. 'A Fling at Spring', by Herbert Stavely Sammond. 'Close now thine eyes', by Flora Thomson Greene (J. Fischer).

'Cradle Song', by William Byrd; 'Sweet Honey-Sucking Bee', by John Wilby, and 'All creatures now are merry', by John Bennet, arr. and adapted by Edmund H. Fellowes (London: Stainer & Bell, New York: Galaxy).

Barcarolle from 'Lakmé', by Delibes, arr. by W. A. Goldsworthy, with English words by Nadine Moore. 'Summer Passes', by Mary Carr Moore, words by Arthur Powell (C. Fischer).

'Three little Princesses', French folksong, arr. by Gerald Wilfring Gore, English words by Alfred Marlow. 'A Wish', Chopin's Prelude, No. 7, arr. by George F. McKay, words by Alfred Marlow. 'Sleep, Bairnie, Sleep', by J. Henry Francis. 'In Yonder Meadow', by Laura Ketner. 'The night has a thousand eyes', by Noble Cain (Flammer).

'The Belis', by Hazel Gertrude Kinsella, poem by Edgar Allan Poe (Boston Music Co.)

'Night', by Florence Ward Sanders; 'The Lamb', by Alice MacFarland Close, words by William Blake and 'A Levee Lullaby', by Gustav Klemm, arr. by Arvid Samuelson. 'The Wild Family' and 'The Gingerbread Man', by Gail Ridgway Brown. 'Quaint Old Quilt', by Henrietta Bodycombe (Keane).

Four New Songs

by Contemporary American Composers

LOW BLOWING WINDS.....	Walter Golde
THE FLOWER OF BEAUTY.....	David Stanley Smith
PRELUD TO CONVERSATION.....	Wells Hively
I GAVE THEE MY HEART..... (Qui'en aver-vous fait?)	Elizabeth Comer

Galaxy Music Corp., 17 W. 46th St., New York, N.Y.

Opera at the Metropolitan

(Continued from page 8)

Elisabeth Rethberg reappearing as Donna Anna, Irene Jessner as Elvira, Richard Crooks as Ottavio, Virgilio Lazzari as Leporello, Marita Farrell as Zerlina, Louis D'Angelo as Masetto and Norman Cordon as the Commendatore. Mr. Panizza again was the conductor. O.

Tibbett in 'Simon Boccanegra'

Irrespective of the choice of Friday the thirteenth for the restoration, it was a happy thought of General Manager Edward Johnson to bring back 'Simon Boccanegra'. It served to give further variety to what has been something of a Verdi year, because of the presence of both 'Otello' and 'Falstaff' in the Metropolitan repertoire—where they have rarely figured in the same season—along with such hardy perennials as 'Trovatore', 'Traviata', 'Rigoletto' and 'Aida'.

The opera provides Lawrence Tibbett with one of his most fortunate parts and he sang its music with much beauty of tone and dramatic conviction on this occasion. Ezio Pinza was again in his glory as Fiesco and Giovanni Martinelli stirred fresh enthusiasm as Gabriele.

New to the cast were Maria Caniglia as Amelia and Leonard Warren as Paolo. Mme. Caniglia sang the opening air of the first act very prettily, in the half voice; and contributed some highly dramatic phrases to the great ensemble of the Council Scene. Mr. Warren, a winner of the air auditions, who had made his debut some weeks earlier at a Sunday night concert, made a good impression in his first role. His voice was resonant and of dramatic timbre, adequate in compass and volume and well used. Louis D'Angelo and Giordano Paltrinieri completed the cast. Ettore Panizza conducted. T.

Branzell Returns; a New King Marke

The return of Karin Branzell, who sang Brangäne, and the debut of Herbert Alsen, whose introductory role was King Marke, served to individuate the performance of 'Tristan und Isolde' on Jan. 16 from those which had gone before. The Swedish contralto did much to vitalize the first act, and contributed many phrases of vocal opulence, though she shared with others the inequalities of what was vocally a spotty performance. Mr. Alsen, a tall and robust importation from Central Europe, said to



Rise Stevens as Octavian in 'Der Rosenkavalier'

be in his early thirties, sang with a shake that left his vocal qualities in doubt though the voice seemed basically a good one. His acting also was negative. Other roles may give a clearer conception of his capacities. Kirsten Flagstad and Lauritz Melchior were again the lovers and Hans Hermann Nissen the Kurwenal. Artur Bodanzky conducted with his accustomed fervor, but the woodwinds shared with some of the principals some differences of opinion concerning the pitch. T.

'Lakmé' Sung for Benefit

Delibes's 'Lakmé' was sung for the second time this season on the evening of Jan. 14, for the benefit of the French Benevolent Society and Hospital. The cast included Lily Pons in the name-part; Frederick Jagel as Frédéric; Ira Petina as Malliko, George Cehanovsky as Gérald and Ezio Pinza as Nilakantha. The lesser roles were assumed by Natalie Bodanya, Lucille Browning, Helen Olheim, Giordano Paltrinieri, Max Altglass, Lamberto Belleri and Wilfred Engelmann. Wilfred Pelletier conducted. N.

Edouard Grobe to Tour Europe

Edouard Grobe, American tenor, sailed for Europe on Jan. 21 to give recitals during February in Cologne, Munich, Dresden, Berlin, Amsterdam and in The Hague. Coenraad V. Bos will be his accompanist. In addition to concert appearances, Mr. Grobe will be heard on the air while in Europe and as guest artist in operatic performances.

Marjorie Lawrence Heard in Memphis

MEMPHIS, Jan. 20.—On Jan. 13 Marjorie Lawrence gave a song recital at Ellis Auditorium here as the second event of the Beethoven Club's Civic Concert Series. Her program opened with the Gluck Aria, 'Divinites du Styx' and

closed with the final scene from Wagner's 'Götterdämmerung'. The most interesting part of the evening was the singer's success with a group of Wolf songs all too seldom heard, and two by Mussorgsky, Trepak and Hopak. She was most successful in giving to the audience the mood and color of each song. Fritz Kitzinger proved to be a very able accompanist. B. C. T.

Baccaloni Signs Contract with Judson

Salvatore Baccaloni, bass, has signed a contract with Concert Management Arthur Judson, division of Columbia Concerts Corporation. He will be available for concert, opera and possible motion picture performances from Oct. 1,

1939, to Feb. 1, 1940. Last Fall Mr. Baccaloni appeared with the San Francisco Opera Association in 'Don Pasquale', 'The Barber of Seville', 'Don Giovanni' and 'Martha'.

INDIANAPOLIS MEN MAKE CHICAGO DEBUT

Symphony Is Acclaimed Under Baton of Sevitzky in Its First Visit to City

CHICAGO, Jan. 20.—The local debut of the Indianapolis Symphony, Fabien Sevitzky, conductor, on Jan. 8 at the Auditorium, was a real triumph, the result of a splendidly arranged program,



Fabien Sevitzky

superbly played, which made a deep impression upon a large audience.

For this occasion Mr. Sevitzky chose Berlioz's 'Roman Carnival' Overture; Dubensky's 'Fugue for Eighteen Violins', the introduction Act Three and 'Dance of the Apprentices' and 'Procession' from 'The Mastersingers' by Wagner and Tchaikovsky's Symphony No. 5 in E Minor. The orchestra played as though inspired in the measures of the 'Roman Carnival' and at the conclusion Mr. Sevitzky was recalled several times and in acknowledging the ovation, had the orchestra rise and share honors with him.

Dubensky Work Well Received

The Dubensky Fugue was played with a great technical artistry that revealed the abilities of the string choirs. It was received with a storm of applause. In the Tchaikovsky symphony the strings sang superbly and Mr. Sevitzky evoked notable climaxes. After the final measures of the symphony the audience continued its applause until Mr. Sevitzky appeared on the podium after many recalls and told the audience he would play an encore, the delicate Grétry 'Pantomime' for strings.

Enthusiasm ran high and the Indianapolis orchestra realized a veritable triumph at its first out-of-state program. The concert was sponsored by the University College of Northwestern University. PAULINE SCHELLSCHMIDT

Matzenauer Engaged for 'Oedipus'

Margaret Matzenauer has been engaged by the Boston Symphony for two performances of the 'Oedipus Rex' in March, followed by a New York appearance.

DENVER WELCOMES ITS JUNIOR PLAYERS

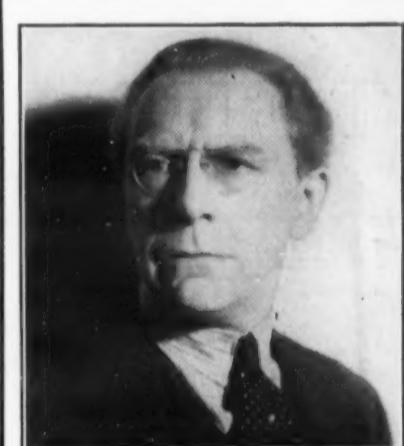
Training Orchestra Conducted by Tureman with Oswald Ragatz as Soloist

DENVER, Jan. 20.—The Civic Symphony Society presented the Junior Symphony, Horace E. Tureman, conductor, at the Municipal Auditorium on Dec. 18. The orchestra was assisted by Oswald Ragatz, organist, and the A Cappella Choir from East High School, conducted by Fareeda Moorhead.

The Junior Symphony is a training school for the advanced organizations and is composed largely of students who have finished high school and, in some cases, in the upper classes of public schools. The organization plays with ever-increasing assurance and the tonal quality and blend is a fine tribute to the training the student have received.

For their first work the orchestra played the Ballet Suite, by Mottl, and as the second, the Suite for Orchestra, 'Les Erinnyes', by Massenet. In the latter, Horace Gains played the 'cello solo, with excellent tone and unusually well-developed technique for a young man. The A Cappella Choir from East High School presented six carols, ranging from Bach to Gevaert. The group sang with fine artistry and with a blend of tone that proved a revelation to many in the audience. Miss Moorhead is entitled to high commendation for the fine work her group is doing. Mr. Tureman also led the Symphony No. 1 for organ and orchestra by Guilmant, in which Oswald Ragatz appeared as soloist, with distinction.

JOHN C. KENDEL



TWO NEW SONGS
By

RICHARD HAGEMAN

SUNDOWN

Poem by Lew Sarett
High Voice
Low Voice
ea. .50

TO A GOLDEN-HAIRED GIRL

High Voice
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ORCHESTRAS

(Continued from page 10)

Mendelssohn's incidental music to 'A Midsummer Night's Dream'. Miss Bustabo played the second and third movements of the Mendelssohn Concerto and the song, 'America the Beautiful', was sung by the audience.

Jan. 20, 1925. This was a first performance in New York of the revision for orchestra.

Contained in the suite are seven pieces of a descriptive or evocative character: 'Evocation Catalane', 'Les Fontaines de Gareng', 'Berceuse pour un enfant malade', 'Tarantella', 'Gazal-Raga Tamil' ('Chant Cashmire'), 'Irlandais' and 'The Last Flight' ('Aviation Field, October, 1918'). As these titles indicate, the suite has points of contact with Mr. Schelling's 'Impressions from an Artist's Life.' The scoring is not always felicitous or the basic material distinguished. But the music has a fair measure of pictorial suggestion and sufficient contrast to hold interest. Mr. Schelling saw to it that his music was vigorously played.

T.

Toscanini Conducts Shostakovich First Symphony

NBC Symphony. Arturo Toscanini, conductor. Studio 8-H, Radio City. Jan. 14, evening:

Overture to 'La Clemenza di Tito'...Mozart Concerto No. 2, in F Minor.....Chopin
Mr. Schelling
'Verklärte Nacht'.....Schönberg
Intermezzo, 'The Walk to the Paradise Garden' from the opera, 'A Village Romeo and Juliet'.....Delius
Suite Variée.....Schelling
Conducted by the composer.

Mr. Barbirolli achieved an exceptional performance of the Schönberg work, the Philharmonic strings giving him of their best. The Mozart overture and the Delius Intermezzo also were very well played under his direction. Otherwise the evening was Mr. Schelling's. His projection of the Chopin concerto was poised and sure, with both warmth and polish to commend it. The Suite Variée, which achieved its first New York performance on this occasion, is a rewritten version of Mr. Schelling's Divertimento for string quartet with piano obbligato, which the composer played with the Flonzaley Quartet in Aeolian Hall on

the voice of a new generation in music and in life, and Mr. Toscanini found inspiration even in its most trivial themes. In such passages as that in the scherzo where sharp chords of the piano break a breath-taking pause in the orchestra, the tremendous rhythmic vitality of the performance loomed suddenly into the listener's consciousness. And few modern symphonies can boast of so convincing a slow movement as this one, with its haunting repetitions of a theme in itself not at all remarkable.

The excerpts from Franck's 'Psyche' had the silken texture and glow which one expected, though this music sounds at times like an inferior imitation of the Symphony and others of the composer's works. Strauss's morbid and scintillant music came as a welcome shock after Franck's somnolent measures. From its restless opening to its frenetic close, Mr. Toscanini brought out every subtle touch of color and accent in the masterly score, bringing enthusiastic applause for his orchestra and himself.

S.

Schelling Plays Paderewski Fantasia with Philharmonic-Symphony

New York Philharmonic-Symphony. John Barbirolli, conductor. Ernest Schelling, pianist, assisting artist. Carnegie Hall, Jan. 15, afternoon:

Overture to 'Prometheus'.....Beethoven
'Polish Fantasia' for piano and orchestra.....Paderewski
'Verklärte Nacht'.....Schönberg
Intermezzo 'The Walk to the Paradise Garden' from 'A Village Romeo and Juliet'.....Delius
Symphony No. 4 in A ('Italian')...Mendelssohn

Despite its generous length, this program had no stretches of boredom, for the orchestra was in excellent form and Mr. Barbirolli threw himself into the music with an energy which was communicative to performers and audience alike. Beethoven's overture can scarcely be called Promethean, but it is sturdy, bread-and-butter music, worth an occasional revival. Mr. Schelling played the seldom-heard Paderewski Fantasia in the bold, romantic style in which one is sure the composer intended it to be performed. Though not technically impeccable, his playing was brilliant and admirably spirited.

Schoenberg's 'Verklärte Nacht' remains one of the transcendent expressions of ecstasy in modern music, strangely unlike the composer's later works. The Philharmonic-Symphony strings caught the rapture of its final pages, over which the quiet magic of a moonlit night seems to spread its spell. At the end there was a moment of that silence which is the highest form of applause for conductor and orchestra. Surprisingly enough, the Delius intermezzo did not suffer by following the Schönberg music; in an earthier way, it carried on the general mood of the other work. But Mendelssohn's 'Italian' Symphony, given a sparkling performance, came like a dash of cold water after the incandescent music which had preceded it. This was a rewarding afternoon.

S.

New Friends Orchestra Plays Bach

Orchestra of the New Friends of Music, Fritz Stiedry, conductor; assisting artists, Gertrude Pitzinger, mezzo-soprano; Rose Martell, soprano; Hans Joachim Heinz, tenor; Fred Destal, bass-baritone; Yella Pessl and Eric Simon, harpsichordists:

Bach Program
Orchestral Suite No. 1 in C; Cantata No. 54, 'Widerstehe doch der Sünde'; Cantata No. 154, 'Mein Liebster Jesu ist Verloren'; Suite No. 3 in D.

The orchestra gave spirited and enlivening performances of the Bach suites, playing with an almost trenchant vigor, tempered by the rigorous beat of Mr. Stiedry. Dynamics were well defined and the expressive measures were given grace and zest at their hands.

Miss Pitzinger's singing in the Cantata 'Widerstehe doch der Sünde' was sensitive and intelligent and by her varied and colorful treatment of the vocal line, she immeasurably enhanced Bach's dramatic concept of the text. The second cantata upon the program, a more varied work written for tenor, soprano, contralto, bass and small orchestra, was interpreted with understanding of the poignancy and feeling

of its music. The A Major aria, 'Jesu, lass dich finden', was exquisitely sung.

During an intermission, Mayor LaGuardia reminded the audience that the "orchestrina" would open a series of six concerts at Carnegie Hall on Feb. 26, playing a number of Haydn symphonies, which supposedly, have never before been played in this country. He was greeted with the same sort of enthusiasm as that which the large audience accorded Mr. Stiedry, the soloists and orchestra throughout the afternoon.

W.

The Phil Sym String Orchestra Heard

The Phil Sym String Orchestra, composed mainly of students of members of the Philharmonic-Symphony and conducted by Jettie J. Denmark, gave a concert in the Barbizon-Plaza concert hall on the evening of Jan. 15, with Joseph Emonts, 'cellist, as soloist. Other assisting artists were Phillip Kaplan, flutist; Myor Rosen, harpist, and David Weber, clarinetist.

The thirty-five young players, with Mr. Kaplan as the capable soloist, opened the program with Bach's Suite in B Minor and made a creditable showing later with Tchaikovsky's Serenade, Op. 48, and two pieces by Arcady Dubensky, an 'Andante russe' and a 'Siberian Dance-Song'. The conductor's batonless beat was somewhat too fluid to ensure invariable precision of attack, but a commendable spirit of enthusiasm animated the group's work throughout. Mr. Emonts was warmly applauded for his admirable playing of a 'Reverie' by Dorothy W. Adair, Bantock's 'Hamabidil' and Hadley's 'Suite Ancienne', Op. 101, with the orchestra, and the Messrs. Rosen, Kaplan and Weber also won the audience's approval with their performance of Ravel's Introduction and Allegro.

C.

Barbirolli Conducts Concert for Philharmonic-Symphony League

Members of the New York Philharmonic-Symphony League heard their first private concert given by thirty-five members of the Philharmonic-Symphony conducted by John Barbirolli with Joseph Schuster as soloist in Boccherini's 'Cello Concerto in B Flat Major in the ballroom of the Hotel Plaza on the evening of Jan. 16. The concert began with a Suite for Strings arranged by Mr. Barbirolli from various works of Mozart. The second half of the program, following the concerto, included Debussy's 'Petite Suite' and Strauss's 'Tales from the Vienna Woods' to which another waltz was added as an encore. Mrs. John T. Pratt, chairman of the league, welcomed the audience and announced that the second private concert would take place on March 7 at the Waldorf Astoria.

S.

Marrow Conducts Philharmonic Ensemble at Waldorf

With an ensemble from the New York Philharmonic-Symphony under the baton of Macklin Marrow, and Benny Goodman as the clarinet soloist in Mozart's Concerto in A, the first dinner concert in the Empire Room of the Waldorf-Astoria filled the evening of Jan. 15 with pleasant music and entertainment. Mr. Goodman was the star of the occasion, playing sensitively and musically the delightful measures of the Mozart. For an encore, he sat in the ensemble and assisted the way through the satirical fugal intricacies of the Templeton-Brant 'Bach Goes to Town', which had to be repeated.

Mr. Marrow conducted the ensemble in Goldmark's Overture, 'Im Frühling', Martucci's 'Notturno', the Introduction and March from Rimsky-Korsakoff's 'Le Coq d'Or', Dvorak's Slavonic Dance No. 1, Debussy's 'L'après-midi d'un faune' and Strauss's 'Tales from the Vienna Woods'.

Q.

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THE DANCE

Yvonne Georgi Brings Ballet Company

Yvonne Georgi, whose recitals with Harold Kreutzberg a few years ago left memories of brilliant and at that time stirring new dancing, brought her ballet company to the Guild Theatre on the evening of Jan. 15 in a performance for the benefit of the Associated Russian Refugee Children's Society. With her troupe, which she gathered three years ago in Holland, she offered four works: 'The Creatures of Prometheus' with music by Beethoven; 'Souvenir' with music by Turina; 'Goyescas' with music by Granados; and 'Old Dutch Dances' with music by Roentgen, the choreography for all of them being her own.

In form Miss Georgi's new creations belong neither to the classical ballet nor to the modern dance, and they miss thereby the precision of style of the former and the power and freedom of the latter. There were passages of graceful and dramatically telling movement in the 'Prometheus' and in the 'Goyescas', after paintings by Goya, in which the principal dancers were beautifully costumed, though in the latter work Miss Georgi was too subjective to convey emotional tension to the onlooker. Though it boasts no outstanding dancer apart from its founder, the company includes several talented members. Principal roles were taken by Constant Iolas, Alfred Hiltman and Masha ter Weeme. Wolfgang Wijdevald and Luctor Ponse played the accompaniments capably at two pianos and interpolated in the program a Valse and an arrangement of Dutch Melodies by Mr. Mijdevald. A large audience welcomed Miss Georgi and the company cordially. S.

Pauline Koner Returns After Four Years Absence

Pauline Koner gave her first local dance recital in four seasons at the Guild Theatre on the evening of Jan. 8, with an entirely new program which included a 'Prelude in the American Style' as an opener, dances based on the present Spanish crisis, three Soviet songs, and a group entitled 'Surrealist Sketches'. Miss Koner has a brilliant equipment for the projection of her compositions: a responsive body, great vitality of movement and a striking stage appearance. There were moments of persuasive power and intensity in such dances as the 'Songs in the Slums' and the Spanish 'Legenda'. But these qualities were too often invalidated by the excessive length of Miss Koner's compositions and by a theatricality of style which made them unconvincing. She called upon the vocabulary of the modern dance (in places unmistakably on Martha Graham) for much of her movement, leaving no doubt of her technical virtuosity, but often using that vocabulary blatantly.

One of Miss Koner's greatest assets is a keen sense of rhythm and an electric energy of movement in expressing it. These were strikingly exemplified in the 'Tragic Fiesta' section of the 'Legenda'. The deeper aspects of expression seemed to elude her, perhaps because she was too much preoccupied with the display of her technique. 'Among the Ruins' and Gershwin's 'Summer Time' were the other dances of the final group. Harvey Brown was the pianist and percussionist, and Lois Wann provided oboe accompaniments. Miss Koner's costumes were excellent in general. S.

Argentinita Ends Carnegie Hall Series

Argentinita and her ensemble presented the last program in their series of Spanish dances at Carnegie Hall on Jan. 16 before a large and enthusiastic audience. The program repeated the popular and folk dances given earlier by the group. Antonio Triana and Pilar Lopez danced spiritedly, and Argentinita gave her usual colorful interpretations in songs and dances of old Spain. Rogelio Machado played the familiar piano accompaniments and Carlos Montoya displayed virtuosity on the guitar. K.

MORDKIN CELEBRATES 40TH YEAR AS DANCER

Revisions of 'Goldfish' and 'La Fille Mal Gardée' Given at Second Appearance of Company

The New Mordkin Ballet, directed by Mikhail Mordkin, opened a series of Sunday night performances at the Hudson Theatre on Jan. 8, presenting 'Giselle' and 'Voices of Spring', both of which had been seen here during the November appearances of the group. The Jan. 15 bill, marking Mr. Mordkin's fortieth anniversary as a dancer, introduced revisions of the popular 'Goldfish', and 'La Fille Mal Gardée', now called 'Naughty Lizette'. All choreography for the company was designed and directed by Mr. Mordkin.

As performed on the opening night of this series, 'Giselle' was again primarily a triumph for Leon Varkas and Patricia Bowman, both of whom exhibited a mastery of technique, dramatic line, and personal charm in this classically beautiful ballet. Nina Stroganova as the Queen of the Wilis, repeated her former success, and the ensemble dancing was of an enthusiastic and sincere order. The colorful 'Voices of Spring', which completed this bill, was a charming antidote for the pathos of 'Giselle'. Again it was Mr. Varkas and Miss Bowman who set the pace, but the effect was more dependent upon splendid costuming and setting. The pantomime of Noel Charise and Ashby Acree as the old couple, was particularly pleasing, and Mikhail Mordkin as the romantic old General, did much to intensify the charm of his fluent design to the ever fresh Johann Strauss music.

The second program, on the 15th, revealed the skill of two other young members of the company, Lucia Chase and Dimitri Romanoff. On the evening of his fortieth anniversary as a dancer, Mr. Mordkin presented a revision of his farce 'La Fille Mal Gardée' under the title 'Naughty Lizette', with Miss Chase as the delightful but disrespectful daughter, Mr. Romanoff as the lucky peasant lover, Mr. Mordkin as the ambitious mother, and Leon Varkas as the idiotic, but wealthy suitor. The revision has enhanced the value of this dance, and from the welcome of the large audience it is safely established in the repertoire of the company.

'The Goldfish' was even more successful in its new form. Lucia Chase, as the insatiable wife, opposite Mr. Mordkin as the brow-beaten fisherman, turned in some very delicious dancing, and Mr. Romanoff as Scomorokh proved himself both versatile and skillful. Miss Bowman as the generous 'Goldfish' repeated her sparkling perfection in this all-too-short role, and the ensembles, settings and costuming were again a joy to behold. Youthful zest, and cleanliness of style make the Mordkin Ballet a pleasant and unique group among ballet companies today. K.

Cassado to Play Horwitz 'Cello Sonata
Gaspar Cassado, 'cellist, who is now touring America, will give the first performance of a Sonata for 'Cello in F Sharp Minor by Hans Horwitz in Havana, where Mr. Cassado will play on March 1 and 3. The composer, Viennese by birth and a graduate of the Vienna State Academy, is now living in America and has taken out his citizenship papers. The Sonata, his most recent work, was finished during the summer of 1938.

La Meri Opens Dance Engagement in London

La Meri, who opened a London engagement in her 'Dances of Many Lands', at the Duke of York's Theatre on Jan. 16, sails for New York on Feb. 1. The dancer begins an American tour on Feb. 13, in York, Pa., under the direction of the Metropolitan Musical Bureau. La Meri has recently completed tours of Italy, France and Switzerland.

SAN CARLO BEGINS GOLDEN GATE SERIES

'Carmen' with Coe Glade in Title Role Opens Season—Recitalists Are Heard

SAN FRANCISCO, Jan. 20.—The San Carlo Opera Company opened its annual fortnight engagement of twenty scheduled performances on Jan. 16 with 'Carmen', featuring Coe Glade as the cigarette girl. Dimitri Onofrei was the Don José and Mostyn Thomas the Escamillo. The performance was a homecoming for Mildred Baldwin as Frasquita. Leola Turner sang well as Micaela. Others adequate in supporting roles were Harold Kravitt, Francis Scott, Dorothy Dickson, Natale Cervi and Francesco Curci. Carlo Peroni proved that as a conductor he is as reliable as he is indefatigable.

Iturbi Welcomed in Recital

José Iturbi was heard in a recital on Jan. 8 playing a Mozart Sonata in F, Beethoven's Sonata in C Sharp Minor, Op. 27, No. 2; the Paganini-Brahms Variations, Ravel's 'Ondine', Lazar's 'Tempo di Marcia Funebre', a distinctly interesting and amusing novelty; music by Chopin, Liszt and Spanish composers completed the program. He played in inspired fashion, confirming the impression he had made a few days before as orchestral soloist, as an outstanding interpreter of Mozart.

On Jan. 8 the Don Cossack Choir, led by W. Kostrukoff, made its first local appearance, singing typical Russian music most ably.

Jascha Heifetz was heard in the auditorium on Jan. 9. His program included a Suite by Vivaldi-Busch, Bach's Sonata No. 3 for violin alone, Brahms's D Minor Sonata and shorter works by Szymanowski-Kochanski, Dubussy-Heifetz, Castelnuovo-Tedesco, Prokofieff and Vuixtemps. Emanuel Bay was the accompanist. Mr. Heifetz played with unfailing musicianship before an overflow audience.

Wind Ensemble Gives First Program

The Wind Instrument Ensemble, Henry Woempner, flute; Merrill Remington, oboe; Rudolph Schmitt, clarinet; Ernest Kubitschek, bassoon, and Pierre Lambert, horn, began its season on Jan. 10. Pierre Monteux is the artistic director of the group and E. Robert Schmitz is guest pianist—a quite permanent guest, fortunately. The program included a Quintet by Pavel Borkovc, Mozart Cassazione, Ippolitoff-Ivanoff's 'Evening in Grusia', Holst's Fugal Con-

certo and Holbrooke's Sextet, Op. 33. Their performances were superbly envisioned.

Fely Franquille, dancer, made her American debut in Community Playhouse on Jan. 7 under the management of Ed Perkins. She displayed a very fine technique and has youth and beauty to recommend her.

Janet Graham returned from a period of study in Germany and gave a recital in Veterans' Auditorium, playing a difficult program with power and assurance.

MARJORIE M. FISHER

METROPOLITAN GUILD LISTS 'BORIS GODUNOFF'

Members to Hear Revival of Opera with Pinza, Thorborg, Kullmann in Principal Roles

A gala performance of Mussorgsky's opera, 'Boris Godunoff', will be offered by the Metropolitan Opera Guild for its members on the evening of March 7. This performance will be the first revival of the work to be given in New York by the Metropolitan Opera Association since March, 1928.

The cast will be headed by Ezio Pinza in the title role. Mr. Pinza has already sung the part at the Arena in Verona. Kerstin Thorborg will sing Marina and Charles Kullmann the false Dmitri. The other parts will be announced later. The performance will be conducted by Ettore Panizza. The stage director is Leopold Sachse, and Fausto Cleva will be in charge of the choruses.

Guild membership entitles a special credit on purchase of tickets. If there are sufficient seats, members will be permitted to purchase additional tickets for guests. Unsold tickets will go on public sale at the Guild offices, on Feb. 27.

All net proceeds of the performance will be contributed by the Guild to the Reserve Fund of the Metropolitan Opera Association, Inc.

Recitals Occupy Oakland During Fortnight

OAKLAND, CALIF., Jan. 20.—The Oakland Forum presented, at the Oakland Auditorium, Thomas Wilfred in a Clavilux recital, which proved a novelty. An introductory talk was followed by 'Horizontal Study', 'Diagonal Prelude', 'Orienteale', 'Enchanted Forest', 'Third Study in Depth', and 'Spiral Etude'. The Don Cossack Chorus sang a week later. Schwedoff's Cantata, 'For the 950th Anniversary of the Baptism of Russia', was a feature. Serge Jaroff conducted.

A. F.

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PHILADELPHIA HEARS PREMIERE OF 'HORUS'

Opera by de Senez, Based on Egyptian Mythology, Conducted by Mahler

PHILADELPHIA, Jan. 20.—With principal honors of the occasion going to Fritz Mahler for his painstaking fulfillment of what was doubtless an ungrateful task for a conductor, the world premiere of 'Horus' an opera with text and music by Camille de Senez, Hungarian composer, was given by the Philadelphia-LaScala Opera Company in the Academy of Music on Jan. 5.

Mr. de Senez, who was present for the performance, cannot, on the basis of what was seen and heard, be hailed as likely to attain distinction in the field of the lyric drama, for his work, which was sung in English, must, if a classification be attempted, be placed in the category of musical curiosities. The libretto, a sorry mixture of pompous balderdash and esoteric nonsense, is based on a "medieval adaptation of Egyptian mythology."

Score Rife with Idiosyncrasies

The music afforded some of the most weird and unpleasant sounds imaginable and it seemed that the composer had deliberately set himself the problem of writing as disagreeable and unacceptable music as possible in order to set himself apart from the ordinary run of opera composers, who at least write with the hope that their works will have a chance of production and be understood and appreciated by devotees of opera. The tortuous instrumentation of 'Horus', aside from its structural and harmonic idiosyncrasies, would take much more space than this review allows to discuss.

The vocal writing was also indicative of the composer's apparent unconcern for operatic traditions and purposes, the



Fritz Mahler

singer's parts being obscured most of the time by the heavy orchestration, and so constructed that neither the vocalists nor the audience could take pleasure in them. The cast engaged Colin O'More, as Horus; Stephen Kennedy, in the three roles of Osiris, and Old Man, and a Count; Emily Day, as a Countess, and Theodore Bayer, as a Lover. A large orchestra played the orchestral score well, as far as could be determined, Mr. Mahler doing his best to make something musical out of material which provided virtually no opportunity.

Following 'Horus', the company's corps de ballet, directed by William Sena, was seen in a number of dances to music by Gounod, Friedemann and Brahms.

WILLIAM E. SMITH

'SECRET OF SUZANNE' PERFORMED IN DALLAS

Students of Hockaday Institute Stage Work Under Director of Ivan Dneprov

DALLAS, Jan. 20.—On Jan. 13 and 14 at the Arcadia Theatre Wolf-Ferrari's opera, 'The Secret of Suzanne', was given by students of Hockaday Institute of Music under the capable direction of Ivan Dneprov. This was followed by the final act from 'Faust'. Those having leading parts included Jos. J. Patterson,

Audie Goad, Garland Seale, Will Kennedy and Marian Ringler. They were assisted by the two-piano team of Doris Comstock and Winfred Clopton.

The A Cappella Choir of Negro Singers, conducted by A. S. Jackson, head of the department of music at Booker T. Washington High School, was heard in a varied program, including many well known spirituals, on Jan. 11, at Scott Hall, at Civic Federation.

Alice Holcomb was soloist with the Museum Sinfonietta on Jan. 8, at Dallas Museum of Fine Arts, playing Saint-Saëns's Rondo Capriccioso, with the ensemble. The ensemble was heard in

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Delibes's 'Coppelia Ballet Suite', selections from Rimsky-Korsakoff's 'Coq d'Or', a symphonic poem by Holmes, and Massenet's 'Phedre' Overture.

Doris Comstock, soprano, and Marian Carlyon, pianist, of the faculty at the Hockaday Institute of Music gave a joint program Jan. 9; Winifred Clopton was accompanist for Miss Comstock.

M.C.

PHILADELPHIA MEN OFFER MORE BRAHMS

Third Program of Cycle Led by Ormandy with Efrem Zimbalist as Soloist

PHILADELPHIA, Jan. 20.—The Philadelphia Orchestra with Eugene Ormandy conducting and Efrem Zimbalist as soloist offered the third program in a Brahms cycle at the thirteenth pair of this season's subscription concerts in the Academy of Music on Jan. 6 and 7:

Brahms Program
'Academic Festival' Overture, Symphony No. 3, in F; Concerto in D for violin and orchestra.

The concerto was the feature, Mr. Zimbalist, who replaced Josef Szigeti, indisposed by illness, on almost last minute notice, achieving a distinguished and masterly exposition of the solo part. Mr. Zimbalist's reading was especially impressive in feeling and interpretation, notably in the Adagio which was played with thoughtful and beautiful artistry. The performance, against a pleasing but somewhat restrained orchestral background, was acknowledged with enthusiastic applause.

Dr. Ormandy and the orchestra played the overture and the symphony effectively, although in the latter work, the interpretation, while acceptable, did not altogether satisfy. One might question the pace and contour of the poco allegro and parts of the finale.

Orchestra Returns from Tour

As the orchestra was on a southern tour there were no Friday-Saturday concerts on Jan. 13-14, but Jan. 17 brought the fifth program in the Tuesday evening series, with Dr. Ormandy on the podium and Brahms's Third Symphony as the principal work. The surrounding bill provided Bach's Third 'Brandenburg' Concerto, in G, excellently conducted and agreeably played by the orchestra's strings; Richard Strauss's 'Don Juan' and Ravel's 'Daphnis and Chloe' Suite No. 2. The Strauss and Ravel found Dr. Ormandy at his best and were vehicles as well for some brilliant work by the orchestra and its leading solo instrumentalists.

Another Youth Concert attracted a capacity audience to the Academy of Music on Jan. 18, Dr. Ormandy conducting and acting as commentator. Joseph Battista, highly gifted young Philadelphia pianist, was the soloist, and disclosed exceptional powers to fine advantage in Rachmaninoff's C Minor concerto. Other works were Geminiani's 'Andante,' arranged for strings, harp and organ; Dukas's 'The Sorcerer's Apprentice'; Sibelius's 'The Swan of Tuonela', and Richard Strauss's 'Death and Transfiguration', all authoritatively conducted.

WILLIAM E. SMITH

Child is Born to Susanne Fisher

A daughter was born to Mr. and Mrs. Clifford Menz on Jan. 17 at the New York Hospital. Both parents are well known in musical circles, the mother being Susanne Fisher, soprano of the Metropolitan Opera. The child has been named Sally Catherine.

CLEVELAND PLAYERS IN WAGNER PROGRAM

Flagstad Sings under Baton of Rodzinski, Drawing 8,500 to Concert

CLEVELAND, Jan. 20.—At the all-Wagner concert given by the Cleveland Orchestra under Artur Rodzinski and with Kirsten Flagstad as soloist, on Jan. 8 at Public Hall, 8,500 attended the concert. The public address system was used. The system in no way detracted from the performance and the naturalness of tone was attested to by the fact that few were aware of its use.

The program consisted of either an overture or orchestral excerpt followed by an aria from the same opera sung by Mme. Flagstad, drawing on 'The Flying Dutchman', 'Tannhäuser', 'Lohengrin', 'The Ring', and 'Tristan'. Words cannot be found which would completely express the full significance of her glorious singing. Her success was overwhelming.

The concerts on Jan. 5 and 7 had the brilliant cellist Raya Garbousova as soloist under Dr. Rodzinski. The program consisted of the Overture to Weber's 'Euryanthe', Tchaikovsky's Fifth Symphony, Suite from 'Lieutenant Kije' by Prokofieff and Saint-Saëns's Concerto for 'cello and orchestra. Mme. Garbousova displayed an astounding technique and a sound sense of musicianship. Musically, the highlight of the program was the Prokofieff work, which was introduced to Cleveland audiences for the first time. Throughout the evening the orchestra was in splendid trim and played with a keen sense of ensemble.

At the concerts of Jan. 12 and 14 Artur Rubinstein, pianist, was soloist playing the Tchaikovsky Concerto in B Flat Minor. The orchestral portion was devoted to Beethoven's Seventh Symphony and a suite of harpsichord pieces for orchestra by Scarlatti-Salvaggi. Mr. Rubinstein completely immersed himself in the Tchaikovsky work giving a glowing and warm projection of the music. The orchestra played the Beethoven in immaculate fashion.

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Knitzer to Be Heard with N. Y. Philharmonic

Violinist to Preface Tour of West and Canada by Appearance with the Philharmonic-Symphony

Joseph Knitzer, violinist, will be heard as soloist with the New York Philharmonic-Symphony on March 4



Joseph Knitzer

and 5, and during the remainder of that month and in April, will make a tour of Canada and the western United States, playing in recital and concert engagements.

During November and December of 1938 Mr. Knitzer fulfilled engagements in the following cities and towns throughout America and Canada: Terre Haute, Ind.; Frankfort, Ky.; Marshall, Mo.; Washington and Stroudsburg, Pa.; Tonawanda, N. Y.; London, Ont.; Fredericton, N. B.; Truro, N. S.; Salisbury, Md.; Laconia, N. H.; Roanoke, Va., and Beckley, W. Va.

Richard Tauber Returns from Tour of South Africa

Richard Tauber, tenor, recently completed a recital tour of South Africa. He arrived in America in mid-January and was to give his first New York recital on Jan. 25 in the Town Hall. A cross-country tour will take him to Baltimore, Buffalo, Quebec, Montreal, Ottawa, Winnipeg, Vancouver, Seattle, Oakland, San Francisco, Los Angeles, St. Louis, Boston and Detroit.

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VARIETY IS KEYNOTE OF CHICAGO EVENTS

Ballet Russe, Saidenberg Symphonietta and Recitals Add to Recent Fare

CHICAGO, Jan. 20.—The Ballet Russe de Monte Carlo, colorful tenant of the Auditorium and prodigal with its youth and brilliance, was the focus of the town throughout a three-week engagement that opened on Dec. 19. There were nine ballets new to the troupe's repertoire as exhibited here, 'Gaieté Parisienne', the effective 'Saint Francis', 'Bogatyri', the 'Seventh Symphony', 'Don Juan', 'Coppelia', 'Giselle', 'L'Epreuve d'Amour' and 'Les Elfs'.

At Orchestra Hall on Dec. 26, Argentinita, the superbly vivid, danced with Pilar Lopez and Antonio Triana, and was assisted by Carlos Montoya, guitarist, and Bogelio Machado, pianist. The following evening there was a moving performance of the 'Messiah' by the Apollo Musical Club in the same hall with Kathryn Witwer, Ruth Slater, Leslie Mardall and Frederick Baer as soloists, and members of the Chicago Symphony, the whole under the splendid conducting of Edgar Nelson.

At the Goodman, the Saidenberg Symphonietta continued its excellent series of chamber concerts, devoting its Dec. 27 program to Christmas fare and featuring the fresh and charming soprano of Agatha Lewis. Mr. Saidenberg's conducting maintains the vital characteristics that make it noteworthy.

On Wednesday, Mae Doelling-Schmidt, Freda Draper, Helen Ryerson, Vernon Gerhardt, David Johnson and Joseph Anderson appeared in recital at Kimball Hall, most of them participating in a production of Eleanor Everest Freer's attractive opera, 'The Brownings Go to Italy'.

Ida Krehm's appearance in the Adult Education Council's Musical Arts Piano series stimulated such a response that it was necessary to place chairs on the stage to handle the overflow. Miss Krehm's very sensitive outlook produced beautiful piano playing.

\$1,000 Scholarship for Study with Tobias Matthay Announced

The American Matthay Association, Inc., will offer a \$1000 scholarship towards a year's study in London with Tobias Matthay. This will be awarded to the pianist showing the greatest talent and promise in a contest to be held in New York City in May, 1939. Each contestant will be required to play a prelude and fugue from Bach's 'Well-Tempered Clavichord', the first movement of the 'Appassionata' Sonata, Op. 57, by Beethoven, and a composition of the contestant's own choice not exceeding in six minutes in duration.

Fritz Mahler to Conduct in Three States During February

Fritz Mahler will conduct the Philadelphia Civic Orchestra on Feb. 5 in a program with Florence Kirk as soloist; on Feb. 9 he will conduct a performance of 'La Traviata' in the same city with the Philadelphia La Scala Opera Company. On Feb. 23 Mr. Mahler will conduct the Bridgeport Symphony in Connecticut with Louis Persinger as soloist, and the Newark Symphony of New Jersey on Feb. 28, with Mishel Piastro and Joseph Schuster, violinist and cellist, respectively, as soloists.



De Mirigan
Lucy Monroe

Lucy Monroe to Appear in Concerts and Opera

Soprano to Sing in 'Manon' at Capital and 'Faust' in St. Louis, with Choir, Ensemble and on Radio

Lucy Munroe, soprano, will be heard as soloist with the New York Philharmonic-Symphony Ensemble at the Waldorf Astoria Hotel on Feb. 5 and as guest on RCA Victor radio programs to be broadcast from Washington, D. C., on Feb. 15. She will sing in a performance of Massenet's 'Manon' in the latter city with Joseph Bentonelli on the following day.

On Feb. 22 Miss Monroe will appear as soloist with the Masonic Choir of Montreal, and she has been engaged by the St. Louis Opera Company during April to sing the role of Marguerite in 'Faust' with Ezio Pinza as Méfistofél.

Performance Class in Piano Held

Berthe Bert, director of the Alfred Cortot School of Piano, began a series of twenty successive Wednesday performance class meetings on the evening of Jan. 11. Young artists play before a small audience, and Mlle. Bert talks on technical and interpretative problems.

Paul Musikovsky Tours U. S.

Paul Musikovsky, violinist, began his first American tour in Boston on Jan. 1 at the Isabella Stewart Gardner Museum. Mr. Musikovsky will appear in recital throughout the United States, ending his tour in New York in the early Fall. He will appear in Detroit on Jan. 23, in Kansas City on Jan. 30 and in Philadelphia on April 30.

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Concerts in Manhattan

(Continued from page 23)

and third movements, Vivace and Menuetto: Allegro, respectively, and the beauty of the Adagios were happily realized.

A good-sized audience also generously applauded Mozart's Quartet in D (K. 575), very well played, Schubert's Quartet in D Minor, and the Alban Berg Quartet, composed in 1910. The last-named, an early work written by the composer who died three years ago, and at the other end of a musical world from Haydn, received the tribute of a considered performance that measurably enhanced a somewhat forbidding score. Y.

Josephine Neri and Norman Goldblatt Appear

Josephine Neri, soprano, and Norman Goldblatt, violinist, the 1938 winners of the New York Madrigal Society debut award, gave a joint recital in Steinway Hall on the afternoon of Jan. 11. Both evinced talented musicianship in an exacting program. Mr. Goldblatt opened the concert with Vitali's Ciaccona, also playing Kreisler's Siciliano et Rigaudon, Desplantes's Intrada, Kreisler's Variations on a Theme by Corelli, Fauré's 'Après un Rêve', Ravel's Habanera and the Falla-Kreisler Spanish Dance. Miss Neri's first group embraced Schubert's 'An die Musik', Brahms's 'Das Mädel Spricht', Torelli's 'Tu lo sai' and Mozart's 'Alleluja'. Later she sang the Obradors Dos Cantores Populares, Harte's 'Madrigal Español', Staub's 'L'heure délicieuse,' an excerpt from Massenet's 'Thais', and songs by Buzzi-Peccia,



Margaret Sittig



Frederic Dixon

Alberti, Besly and St. Leger. Solon Alberti and Thelma Pyle were the accompanists. A cordial audience applauded the young musicians. S.

Margaret Sittig Plays in Steinway Hall

Margaret Sittig, violinist, assisted at the piano by Frederick V. Sittig, offered a program of interesting works in the Steinway concert hall on the afternoon of Jan. 10.

Miss Sittig began her program with the Eccles Sonata in G Minor, a relatively unfamiliar work, and continued with the Schumann Sonata. Another composition not frequently found upon New York recital programs was the Delius Sonata No. 2, followed by Sinding's Concerto in A, Op. 45. Among the briefer works which closed her program was 'Remembrance', music by H. Horwitz, which was played for the first time.

Miss Sittig revealed technical accomplishments of a high order, and a good sized tone of pleasing quality. Her abilities were always at the services of the music and were never employed for the mere purpose of display. An audience that filled the hall received the artist warmly throughout the recital. W.

Arvida Valdane Returns in Recital

Arvida Valdane, soprano, gave a recital in Steinway Hall on the evening of Jan. 11 before a cordial audience. Her program included the arietta 'Alma mia' from Handel's opera 'Floridante', the 'Porgi Amor' from Mozart's 'Nozze di Figaro'; songs by Kienzl, Hermann, Massenet, Saint-Saëns, Cimara and Giannini; songs in Swedish by Hugo Alfvén and J. A. Hellén; songs in Norwegian by Sverre Jordan, Agathe Backer-Grondahl and Grieg; and a final group by Ilgenfritz, Gorecki, Del Riego, Doubt and Quilter. Miss Valdane's accompanist was Frank Chatterton. H.

Frederic Dixon Reappears in Recital

Frederic Dixon, pianist. Town Hall, Jan. 16, afternoon:

Prelude, Aria, Finale.....	Franck
Etude, No. 2, in E Flat.....	Paganini-Liszt
'Au bord d'une source'.....	Liszt
'Elegie'.....	Rachmaninoff
Etude, Op. 8, No. 5.....	Scriabin
'Gitanerias'.....	Lechner
The Lover and the Nightingale'.....	Granados
'Triania'.....	Albeniz
Nocturne, Op. 27, No. 1; Waltz, Op. 42;	
Ballade, Op. 52.....	Chopin

In his projection of this program Mr. Dixon, who was making his reappearance after an extended absence from local concert rooms, disclosed the possession of a well-developed digital facility adequate to cope with the taxing technical problems of the music taken in hand. His list revealed catholicity of taste and sympathies and he played the Paganini-Liszt étude with considerable élan and brilliance and invested the Chopin nocturne with poetic feeling.

Need of closer self-criticism was evidenced in the preoccupation with details of secondary importance at the expense of the larger line and structural clarity that obscured such of his numbers as the Franck work and the Liszt 'Au bord d'une source' and in the undue preponderance given to the left hand that marred the Rachmaninoff Elegie and, to an extent, the nocturne, while a larger architectural grasp would have strengthened the reading of the F Minor

Ballade. The pianist's playing of the Granados piece, however, had, in addition to technical fluency, an imaginative quality and charm, as had the Lecuona number, and there were many evidences elsewhere of musical sensitiveness in his treatment of the melodic phrase. The audience exacted several extra numbers. C.

Hess and Budapest Quartet at Beethoven Association Concert

For the third concert of its twentieth season, the Beethoven Association presented Myra Hess and the Budapest Quartet in the Town Hall on the evening of Jan. 16, in a program of substance and charm. Messrs. Roismann, Schneider, Kroyt and Schnieder led off the proceedings with the Haydn Quartet in D, Op. 64 No. 5. Miss Hess, with three of the string players, was heard in the Mozart Piano Quartet in G Minor (K 478). The pianist is particularly happy in Mozart, and as an ensemble player gave such a delightful exhibition of appropriate tone color, positive feeling for style and illumination of delicate phrasing that one would like to hear her more often in this capacity. It was, indeed, the most sympathetic performance of the evening.

Although it made formidable demands on both performers and audience, the Beethoven Quartet in B Flat, Op. 130, in which the Great Fugue, Op. 133, was properly placed as a finale, was a rewarding experience. The quartet played the prophetic and profound music with understanding. Enthusiastic applause attested its warm reception. Q.

Original Works Given at MacDowell Club Concert

A program of original works by American composers was given at the MacDowell Club on the evening of Jan. 15. Composers represented included Mrs. H. H. A. Beach, Lewis Lane, Philip Hefner, Walter Golde, Lolita Cabrera Gainsborg, Hans Barth and Ernest Carter. Artists who took part were Hugh Robson, baritone; Eunice Norton, soprano; Eugenie Limberg, violin; Phyllis Kraeuter, 'cello; Paul Mahler, recitationist; Dorothy Sandlin, soprano, and Henry Clancy, tenor. Harry Gilbert acted as accompanist in a scene and duet from Mr. Carter's opera, 'The White Bird.' Mrs. Beach presented for the first time anywhere, a Trio for violin, 'cello and piano. Other works given included songs by Mr. Lane and Mr. Golde; a piano sonata by Mr. Haffner, musical backgrounds for poetry by Mme. Gainsborg and two short pieces for piano by Mr. Barth. N.

Banks Glee Club Opens Sixtieth Season

The Banks Glee Club, Frank Kasschau, conductor, gave the first concert of its sixtieth season in the Town Hall on the evening of Jan. 14. Assisting soloists were Dorothy Sandlin, soprano; Leroy Weil, baritone, and Howard Kasschau, pianist. The club, under Mr. Kasschau's able leadership, gave interesting performances of works by Handel, Grieg, MacDowell, Leoni, Herbert and others. Miss Sandlin offered two groups of solos and the 'Ave Maria' by Bach-Gounod, with the club. Mr. Weil sang solos in 'Three Cavalier Songs' by Stanford. The Messrs. Kasschau played two-piano works by Weber and Felix. N.

Harry Cumpson Begins Beethoven Series at New School

Harry Cumpson, pianist, began a series of recitals of Beethoven's sonatas in the auditorium of the New School for Social Research on the evening of Jan. 14. Mr. Cumpson gave discriminating performances of the Sonata in F Minor, Op. 2, No. 1; that in E Minor, Op. 90; that in G, Op. 14, No. 2; A Flat, Op. 26, and the 'Waldstein', Op. 53. D.

Davis and Ericourt Appear for American Woman's Association

Agnes Davis, soprano, and Daniel Ericourt, pianist, gave a joint recital for the American Woman's Association at the American Woman's Club ballroom on the evening of Jan. 9. Walter Golde was Miss Davis's accompanist. Mr. Ericourt played

works by Scarlatti, Paradies, Bach-Petri, Bach-Busoni, Chopin, Debussy, Ravel-Ericourt and Dohnanyi. Miss Davis sang Lieder by Marx, Trunk and Strauss in her first group. Later she offered songs by Fourdrain, Pierné, Strickland, Kountz, Carpenter and Hageman, also singing 'Un bel di' from Puccini's 'Madame Butterfly'. N.

National Opera Club Gives January Program at Waldorf Astoria

The January meeting of the National Opera Club of America, Baroness Katherine Evans von Klenner, founder and president, was held in the Waldorf-Astoria on the afternoon of Jan. 12. The subject of the day was 'Modern French Opera' presented by John Brownlee, baritone of the Metropolitan. Excerpts from 'Lakmé', 'Louise', 'Jeanne d'Arc', 'Manon', 'Thaïs' and other works, were sung by Mary McCabe, soprano; Jeanne Laval, contralto; Hugh Thompson, baritone, and Edouard Grobe, and music for violin was played by Marion Barbash Hartley. Mary McDonald was accompanist. N.

Helen Schafmeister and Federico Longas Give Third Candle-Light Musicale

The third candle-light musicale was given in the Waldorf Astoria on the evening of Jan. 17, by Helen Schafmeister and Federico Longas, duo-pianists, assisted by Margarita Salvi, soprano of the Chicago Civic Opera Company. The program was entirely of Spanish music. Miss Schafmeister and Mr. Longas offered works by de Falla, Infante, Lecuona, Ponce and Jacoby, and several by Mr. Longas. Mme. Salvi sang two groups of songs by Mr. Longas.

Selma Kramer Plays with the New York Federal Orchestra

Selma Kramer, pianist, was heard as soloist with the New York Federal Orchestra recently under the baton of Arthur Fiedler, playing the first Beethoven Concerto. On Feb. 26 Miss Kramer will play the Brahms B Flat Concerto with the Philadelphia Civic Symphony.

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CINCINNATI PLAYERS

RESUME ACTIVITIES

Goossens Offers Novelties by Copland and Rosenthal—Hofmann, Gorin Appear

CINCINNATI, Jan. 20.—After a month of inactivity during the Christmas recess the Cincinnati Symphony resumed activities on Jan. 6 and 7. Eugene Goossens conducted a program which included a revival of Saint-Saëns's Symphony No. 3 in C Minor and the first presentation in Cincinnati of Aaron Copland's "El Salon Mexico". Igor Gorin, young baritone, was the soloist in two Italian arias and a group of Russian songs.

Mr. Gorin has hitherto confined his operations in this country principally to the screen and radio. For that reason his appearance in Cincinnati constituted something in the nature of a debut on the concert platform. In most respects it can be called an estimable one. Mr. Gorin revealed a well-produced voice of agreeable quality, though of no great size, good musical taste, sound, interpretative sense and a pleasing personality.

He sang first Gerard's Monologue from "Andrea Chenier" and the aria "Per me giunto" from Verdi's "Don Carlos", with slightly more success in the former. After the intermission he came back to offer Gretchaninoff's "Over the Steppe", his own "Caucasian Melody", with its strong gypsy flavor, Tchaikovsky's "None But the Lonely Heart", in English, and Mussorgsky's "Hopak". The audience demanded more so he repeated the last-named song.

Saint-Saëns Symphony Played

After an absence of a good many years, Saint-Saëns's Third Symphony, with organ, came back to the repertory. The superiority of its form over much



Igor Gorin

of its content is well-known and need not be dwelt upon at length. Its obvious merits indicate that it possesses considerable durability. Mr. Goossens, who has played this symphony in an orchestra under the direction of the composer, gave an authoritative interpretation. Parvin Titus looked after the organ part.

Aaron Copland's aural recollections of Mexico take the form of a potpourri of popular songs and dances. His own sardonic comments manifest themselves in the harmonic and instrumental treatment. The result is a gay and attractive piece, brilliantly scored. The orchestra and Mr. Goossens outdid themselves in order to give a performance that would please the composer, who was on hand for the occasion. The program also included the overture to "The Flying Dutchman" and the Slavonic Dance No. 1 of Dvorak.

The concerts a week later saw to the first presentation in America of Manuel Rosenthal's symphonic suite, "Joan of Arc", based on a book of that name by the French writer, Joseph Delteil. The composer is a young Parisian who conducts the orchestra at the State Broadcasting Institution in France. His "Joan-of-Arc" was played last spring in London at the International Society for Contemporary Music Festival, where it attracted attention.

Although the performance in Cincinnati did not exactly cause a sensation, it aroused a more positive expression of opinion, mostly favorable, than any new work that Mr. Goossens has introduced for some time. This is unusual in view of the general conservatism of the local public.

Rosenthal Music Is Realistic

Rosenthal's music, it cannot be denied by anyone who has read Delteil's high-flown prose, manages to capture the spirit of the book. One might go so far as to say that as Delteil is a surrealist in literature, Rosenthal is one in music. When Joan is put on the pyre, the listener actually hears the fire burning.

There is little thematic development. Like Delteil, Rosenthal shows himself to be master of the flaming phrase and in some places of the purple passage. He eschews any sort of restraint and makes violent contrasts.

The entire suite embraces five parts, each one an episode in the life of the Maid—the visitation of the saints, the camp at Blois, a scene between Joan and the Dauphin (omitted at these perform-

ances as it was in London last spring), the coronation of Charles VII, and Rouen—the death.

Mr. Goossens showed to advantage the talent that he has for making music of this sort "sound", and the orchestra responded in kind. The Polka and Fugue, from "Schwanda", served as a palliative to Rosenthal's strong draught.

Josef Hofmann, who has a large following in this city, appeared as soloist for the second successive season. He used Beethoven's "Emperor" concerto as his vehicle and as always gave a first-class exhibition of piano playing.

The concert opened with the Suite in G, an arrangement for orchestra by Mr. Goossens of Bach's Fifth French Suite for clavier. This is the one in G.

Owing to the fact that the orchestral version was devised for use as a ballet, the order of the dances does not follow exactly that of the clavier pieces. Further, Mr. Goossens uses the Minuet from the third suite in B Minor in place of the Loure. This provides a welcome change in tonality. Thanks to the deft scoring, the Suite in G does not distort the essential charm and simplicity of the original.

As part of the entertainment tendered to the visitors and delegates to the Biennial Council of American Hebrew Congregations meeting in Cincinnati this week, the Cincinnati Symphony played a special concert on Jan. 16. Eugene Goossens conducted. The program consisted of Goldmark's overture, "Sakuntala", Ravel's "Pavane pour une Infante Défunte", the "Italian" Symphony of Mendelssohn, Schönberg's "Verklärte Nacht", James G. Heller's "Four Sketches for Orchestra" and the Polka and Fugue from "Schwanda".

FREDERICK YEISER

Agnes Davis to Begin Tour in February

Agnes Davis, soprano, was to appear as soloist in a performance of the Bach B Minor Mass, and to appear at two concerts with the Budapest String Quartet during January. In February Miss Davis will begin a tour giving concerts in Annapolis and Colorado Springs. She will also be heard in Georgia, Kentucky, Indiana and Ohio.

Iso Briselli to Appear In Nine States on Tour

Will Precede Engagements with Recitals in Vermont and Up-State New York

Iso Briselli, violinist, who gave a highly successful recital in the Town Hall on Oct. 30, will precede his Spring



Iso Briselli

tour with two appearances during the month of February. He will play in Gloversville, N. Y., on Feb. 9, and at Poultney, Vt., on Feb. 16 at the Green Mountain Junior College.

Mr. Briselli will give nine recitals during March in nine states. These include appearances in Canandaigua, N.Y., on March 1, where he begins his tour; Zanesville, O., on March 3; Brainerd, Minn., on March 6; Rapid City, S. D., on March 10; McPherson, Kans., March 16; El Dorado, Ark., March 20.

He will then go south for an appearance at the Georgia State College for Women in Milledgeville, Ga., on March 24, at the Woman's Club in Sarasota, Fla., on March 27, and a recital in Kingston, N. C., on March 31.

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PROVIDENCE HEARS OPERA AND CHORUS

George M. Tinker Makes Debut as Duke in 'Rigoletto'—Burke Soloist with Chorus

PROVIDENCE, Jan. 20.—The New England Grand Opera Company, Danilo Sciotti conducting, presented 'Rigoletto' before a large audience in the Metropolitan Theatre on Dec. 8. Among the local singers in the cast was George M. Tinker, tenor, who made a successful debut as the Duke. The other principals were Claudio Frigerio, Rigoletto; Clotilde Zappala, Gilda; Nino Ruisi, Sparafucile; Pompilio Malatesta, Monterone; and Lillian Hawkes, Maddalena. The New England Opera Choral Society and Ballet assisted.

Beginning its sixteenth season the Providence Festival Chorus, conducted by John B. Archer, gave a concert in the Metropolitan Theatre on Jan. 8. The guest soloist was Hilda Burke, soprano of the Metropolitan Opera. Sacred selections by Rachmaninoff, Parker and Franck, a Russian group, works by Sullivan, and Martin's 'Hail Gladdening Light' were sung by the chorus which was accompanied by Beatrice W. Roberts. Miss Burke first sang songs by Respighi, Fourdrain, Marx, and Fleischmann; her next offering was the aria 'Mi Chiamano Mimi' from 'La Bohème' and her final group was by Charles, Grieg, Tchaikovsky, and Rossini. Both soloist and chorus responded with encores. Walter Morris appeared in an incidental solo in the Russian 'Kalinka'. Howard Kubik was Miss Burke's accompanist. S. O. Metcalf continues as patron of the chorus.

Szigeti Gives Recital

Joseph Szigeti, violinist, gave a recital in the Community Concert Association series on Jan. 3, with Endre Petri accompanist. He featured the Chausson 'Poème' and Beethoven's 'Kreutzer' Sonata in a list which included shorter works by Veracini, Schubert, Brahms, Paganini, Debussy, Mompou, Scriabin, and Stravinsky.

Other concerts have been given by the University Glee Club, John Archer conducting and with Alice Tully, soprano, as soloist on Dec. 9; Brown-Pembroke Orchestra with Elizabeth and Kate White, sopranos, as soloists on Dec. 15, and by the Oratorio Society which gave 'The Messiah' on Dec. 18.

ARLAN R. COOLIDGE

Concert Planned by Cantata Group

The Cantata Singers, under the direction of Arthur Mendel, will give their first concert of the season on Feb. 3, at All Souls Unitarian Church, Lexington Avenue and 80th Street.

The following Bach Cantatas will be performed: 'Christ lag in Todesbanden' (No. 4), 'Herr, gehe nicht in's Gericht' (No. 105), 'Aach Herr, mich armen Suender' (No. 135), 'Himmelskoenig, sei willkommen' (No. 182).

The soloists at this concert will be: Rose Dirmann, soprano; Lydia Summers, alto; Hans Joachim Heinze, tenor; and James Morrison, bass.

Gordon Quartet Heard in Louisville

LOUISVILLE, Ky., Jan. 20.—The Gordon String Quartet gave a concert at the Playhouse, on the Belknap Campus, under the auspices of the University of Louisville Chamber Music Society, which has recently been formed by

lovers of chamber music. The program included the Boccherini quartet, opus 33, in A Major, the Biscay quartet of McEwen, and the Beethoven quartet, opus 59, in C Major. To these were added the Scherzo from Ravel's quartet, 'Goyescas' by Granados and a Scherzo by Mendelssohn.

KOSSOVITZKY LEADS IN PHILADELPHIA

Boston Symphony Plays Vivaldi Organ Concerto, Sibelius and Beethoven Symphonies

PHILADELPHIA, Jan. 20.—Appearing under Philadelphia Forum auspices and conducted by Serge Koussevitzky, the Boston Symphony won the plaudits of a capacity audience (which included Eugene Ormandy and many members of the Philadelphia Orchestra) at a concert in the Academy of Music on Jan. 4. The program listed:

Concerto in D Minor for orchestra with Organ	Vivaldi
Symphony No. 5, in E Flat.....	Sibelius
Symphony No. 5, in C Minor.....	Beethoven

From the first note to last, the concert, aside from the appeal of the music, was a demonstration of the excellence in tone, ensemble, flexibility in rhythm and dynamics, and responsiveness which place the Boston Symphony among the principal orchestras of the world. One was delighted with the distinctive tonal and musical qualities of the various instrumental divisions and the unity and closely knit fabric of opulent and beautifully blended sound when the entire orchestra disclosed its powers.

The strings were heard to special advantage in the pleasurable music of the Vivaldi concerto, played in Siloti's version, the reading being marked by fine clarity and precision of statement and rhythm in the two fast movements, and graceful phrasing and beauty of tone in the slow movement. The Sibelius symphony was given an outstanding interpretation, signifying that Mr. Koussevitzky's reputation as an exponent of the distinguished Finnish composer's music is well founded, and that he can command and secure from his forces full orchestral exposition of mood and content as well as of structural and instrumental essentials. In all respects the publication gave splendid service to Sibelius's symphony.

Prolonged applause also followed an admirable projection of the familiar Beethoven symphony in which the triumphant finale was especially noteworthy.

WILLIAM E. SMITH

Jules Falk to Seek American Singers in Europe

Jules Falk, recipient of the 1938 Baldwin Award for the outstanding promotion of music in America during the prior year, sailed for Europe on Jan. 21. Mr. Falk, a violinist and director of music of the Steel Pier at Atlantic City and Art Director of the Steel Pier Opera Company, will spend two months in Europe, primarily to bring American singers from abroad for appearances with the Steel Pier Opera Company, and to prepare material for the presentation of two new works to be given in America this summer by The Steel Pier Opera Company.

Sackrison Wins Scholarship

Robert Sackrison, young tenor of Columbus, O., won the voice scholarship offered by the American Conservatory of Music, Drama, and Dance in New York recently.

CINCINNATI HEARS NEW YEAR RECITALS

Kisselburgh, Casadesus and Joyce Wasserman Offer Attractive Programs

CINCINNATI, Jan. 20.—Recitals began immediately after the new year. Alexander Kisselburgh came to sing before the members of the Matinee Musicale Club on Jan. 5. He presented a program of Brahms, Schubert, Duparc, Vuillermoz, Rhené-Baton and Massenet. There were also groups of English and American songs respectively. John Quincy Bass was the accompanist.

Less than a week later, on Jan. 10 in fact, Robert Casadesus, the French pianist, on the Artist Series, gave his first recital in Cincinnati. In doing this, he repeated his success of slightly more than a year ago when he played the Brahms B Flat Concerto with the Cincinnati Symphony.

The recital program departed slightly

from the orthodox, starting off as it did with some Rameau, followed by Schumann's 'Carnaval', which Mr. Casadesus played entrancingly. Then there was a Chopin group, consisting of Berceuse, the F Sharp Minor Polonaise, and the Tarantelle, the last two of which he did not play so well. He returned to top form in six Debussy preludes, three from each book.

Joyce Wasserman, a young Cincinnati violinist, now a resident of New York, gave her first recital in her native city on Jan. 12 under the auspices of the music department of the Cincinnati Woman's Club. During the course of the evening, she displayed some good playing and some that was not so good. Throughout her program, which also included the Sonata in E Major of Handel, some Kreisler originals and transcriptions, Bloch's 'Nigun' and an American group, she showed results of good training.

FREDERICK YEISER

number of operas for which he himself wrote the librettos. The first of these was 'Die Rote Gret', given in Vienna in 1907. His next was 'Der Musikant', Vienna, 1910; 'Der Bergsee', 1911 and 'Der Abenteurer', 1913. 'Der Höllische Gold' was sung in Dresden in 1916, and 'Der Rosenkärtlein' in Vienna in 1924. He also composed two ballets, 'Der Markt der Liebe' and 'Die Totentanz', the latter given in Zurich in 1920.

Charles Helmer

DULUTH, Jan. 10.—Charles Helmer, well-known musician died here on Jan. 5, in his fifty-seventh year. He was director general of the Northwest division of the American Swedish Singers Union and conductor of the Duluth Male Chorus. For more than thirty years, he had been a leading figure in the community's musical life. He was a well known trumpeter, but preferred conducting to playing. He also composed a number of published marches. Mr. Helmer's daughter, Claire, is the wife of Joel Swensen, once a member of the editorial staff of MUSICAL AMERICA, and now of the Will Hays organization.

Abe Holzman

EAST ORANGE, N. J., Jan. 17.—Abe Holzman, whose 'Smokey Mokes' was one of the first ragtime hits in the late 'Nineties, died at his home here today in his sixty-fifth year after a long illness. Born in New York in 1875, he studied piano at the New York Conservatory of Music. His first position was with Leo Feist, publisher of popular music, and he was later connected with the Remick Music Corporation. During the past five years, he had been advertising manager for *The International Musician*. He was a member of ASCAP. His wife and one daughter survive.

Ernest Bowles

TORONTO, Jan. 2.—Ernest Bowles, choral conductor died here recently in hospital in his sixty-fourth year. Born in England, he was brought to Canada as a child and was educated in this city. He was for many years conductor of the Toronto Male Chorus, an organization of 160 voices, and had served as organist in a number of prominent churches.

John Petersen

BERLIN, Jan. 20.—John Petersen, well known Berlin violin pedagogue and head of the conservatory of music bearing his name, died in Berlin on Jan. 3 at the age of seventy-eight. Mr. Petersen was born in Hamburg and after a short career as concertmaster at the State Theatre in Wiesbaden, he settled in Berlin as a teacher. He wrote some works for chamber orchestra but his principal interests and activities were in the field of violin pedagogy.

GDEC

INDIANAPOLIS HEARS ELMAN AS SOLOIST

Plays Tchaikovsky Concerto
Under Sevitzky—Two New
Preludes Are Given

INDIANAPOLIS, Jan. 20.—Opening the new year the Indianapolis Symphony, Fabien Sevitzky, conductor was heard in the fourth brace of concerts on Jan. 6-7 in the following:

'Roman Carnival' Overture..... Berlioz
Two Preludes McCollin
Violin Concerto in D Tchaikovsky
Symphony No. 5 in E Minor.... Tchaikovsky
Mischa Elman

Heard for the first time at these concerts were two Choral-Preludes by Frances McCollin; they lean slightly toward the whole tone scale and are suggestive of the modern idiom, but their style is individual. Miss McCollin deserves much credit for her compositions, the first of which was heard locally in 1937 when the National Symphony played one of her compositions on an American program sponsored by the National Federation of Music Clubs Convention.

The musicians responded well to Mr. Sevitzky, especially in the Tchaikovsky Symphony. Mischa Elman played the universally loved concerto, in which his rich tone and facile technique fully revealed a fine artist. The audience recalled the soloist many times to bow his acknowledgements.

PAULINE SCHELLSCHMIDT

Salzburg Mozartium Reorganized

SALZBURG, Jan. 15.—The Mozarteum in Salzburg which has had a checkered artistic and financial career for the past decade has now been completely reorganized and placed under the administrative and artistic direction of Clemens Krauss and Meinhard von Zallinger, with a substantial State subsidy. The present organization comprises three principal departments: (a) a school for young students under the direction of Cesar Bresgen; (b) a conservatory course for general music students; and (c) an academic course for advanced

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students, teachers, etc. A new orchestra has just been organized which will cooperate with the former Mozarteum Orchestra. The Mozart Research Work formerly conducted by the Mozarteum will in future be under the joint administration of the Mozarteum and the Beethoven House in Bonn.

GDEC

HARRISON CONDUCTS ROCHESTER FORCES

Associate Conductor Leads Philharmonic—Carlos Salzedo Is Soloist

ROCHESTER, Jan. 20.—The Rochester Philharmonic gave a concert at the Eastman Theatre on Jan. 12 under the baton of Guy Fraser Harrison, associate conductor, with Carlos Salzedo, harpist, as soloist. Mr. Harrison's conducting of the Beethoven 'Leone' Overture, No. 3, and of Mozart's 'Jupiter' symphony, was superlative. The Suite No. 2 from the English composer William Turner Walton's 'Façade' was greatly enjoyed by the very large audience, and the Tchaikovsky '1812 Overture' was given a rousing performance. Mr. Salzedo's playing of the Ravel Introduction and Allegro for Harp, with String Orchestra, Flute and Clarinet, assisted by Joseph Mariano, flute, and Rufus Arey, clarinet, was eminently charming, as were his solos later on the program, after which the audience induced him to give several encores.

MARY ERTZ WILL

Musicians' Society Holds Third Soloist Concert

The Shostakovich 'Cello Sonata was performed by Carl Stern, who introduced the work to this country, at the third soloist concert of the Society of Professional Musicians on Jan. 12, at Steinway Hall. Other artists on the program were Max Hollander, violinist; Eugene Kusniak, pianist; Milton Katims, viola; Milton Kaye, pianist; and Vladimir Brenner, pianist.

Faculty Recitals of Henry Street Settlement Music School

A series of eight faculty recitals will be given by the music school of the Henry Street Settlement during February and March on Friday evenings at the Grand Street Playhouse. The list of artists is as follows:

Heinz and Robert Scholz, duo-pianists; Joseph Knitzer, violinist; Mara Sebriansky, violinist; Toska Tolces, pianist; Lydia Hoffmann-Behrendt, pianist; Phyllis Krauter, cellist; Alix Young Maruchess, viola and viola d'amore; Hugh Fraser, baritone; Roger Boardman, pianist; Florence Frantz, pianist; William Epperhart, baritone; Ethel Elfenein, pianist; Dorothy Minty, violinist; Boris Saslawsky, baritone; Isabelle Vengerova, pianist; Evsei Beloussoff, cellist.

Goodman Pupils Play in Carnegie Hall

Five pupils of Mischa Goodman, teacher of violin, were heard in a concert in Carnegie Hall on the evening of Jan. 14, with Willy Schaeffer as accompanist. Paul Krassner, aged six, played a Vivaldi Concerto; George Krassner, aged nine, played the first movement from Viotti's Concerto, No. 22; Ruth Rembinsky, aged fifteen, was heard in a group of which the Sarasate 'Zigeunerweisen' was the most important number. Beatrice Gabel and Arnold Weiss, both older, played respectively the Mendelssohn Concerto and the Bach Chaconne. The playing of all the group showed definite talent admirably schooled and a large audience was highly appreciative.

Ferenc Molnar, viola player of the Roth String Quartet, will open his own studio for the teaching of chamber music groups and individual violin, viola and 'cello, with the collaboration of Janos Scholz, cellist of the Roth Quartet, at 41 Central Park, West. Both Mr. Molnar and Mr. Scholz are connected with the Westminster Academy of Chamber Music at Princeton, and are members of the summer faculty at Stanford University. Classes and courses for professional and amateur groups, string quartet and ensembles with piano and other instruments will be held.

second term of its second season on Feb. 15.

* * *

Students from the studio of May Stone, teacher of singing, who have been active recently, include Donald Speer, tenor, who sang on the Metropolitan Auditions of the Air on Jan. 15, and Charlotte Bruno, mezzo-soprano, who is touring with the San Carlo Opera Company. She was recently heard with success as Azucena, in Toronto. Christine D'Auria, soprano, made her operatic debut as Frasquita in 'Carmen' with the Essex County Opera Company, in Newark, N. J., on Jan. 13. Olga Paulsen, mezzo-contralto, was guest artist with the Gilbert and Sullivan Society of New York, in December. Florence Wyman, soprano, recently signed a contract with Warner Brothers for her second picture.

* * *

Bogumil Sykora, cellist, was soloist at the monthly musical that was given at the Academy of Allied Arts on Jan. 14. Among the compositions played was a 'Variations de Concert' by himself. Paco and Juanita Cansino also appeared in a group of Spanish Dances.

* * *

Eleaine Hornberger, soprano, pupil of Charlotte Lund, appeared as soloist at the thirty-second concert of the Aeolian Symphony and Chorus in the Grand Ballroom of the Hotel Pennsylvania on the evening of Jan. 9.

* * *

Willem Willeke Joins Faculty of Juilliard Graduate School

Oscar Wagner, dean of the Juilliard School of Music, announces the appointment of Willem Willeke, cellist, to the school faculty. Mr. Willeke was born in The Hague, Holland, and received his early education at the National Conservatory of The Hague, with later study in Rotterdam. He came to America in 1907, to be cellist in the Kneisel Quartet, and except for an interval of one season remained with the quartet until it disbanded in 1917. He has been a member of the faculty of the Institute of Musical Art of the Juilliard School of Music since 1907, and will continue to teach 'cello and conduct the orchestra there in addition to his schedule in the graduate school.

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Composers Hold Eighth Meeting in Brussels

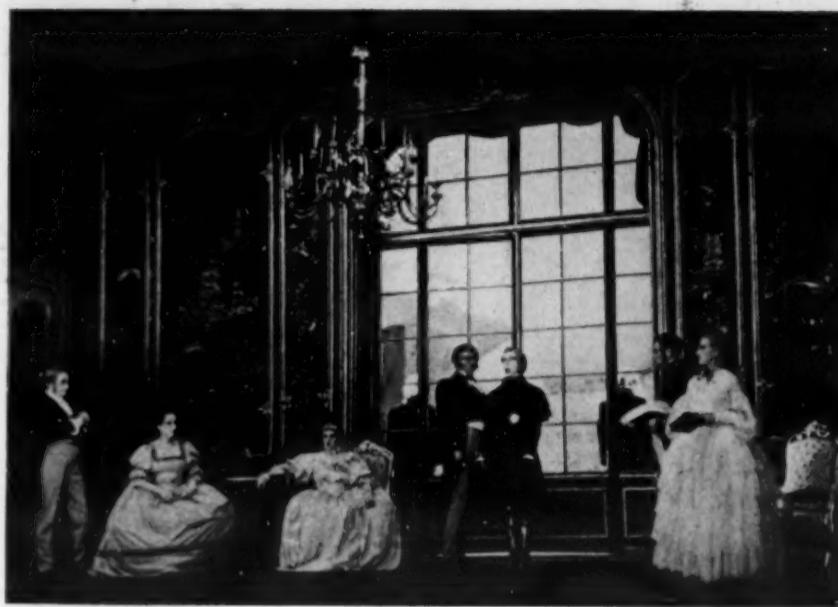
**Organization Founded in 1934
Has Festival of Opera, Chorus,
Orchestra and Chamber Music
Events—Honegger and Ibert
'L'Aiglon' Is Given**

By DR. ARNO HUTH

BRUSSELS, Jan. 10.

After Venice, Vichy, Stockholm and four German cities had been chosen, Brussels was the scene in December of the eighth "Conseil Permanent pour la Cooperation Internationale des Compositeurs" which was founded at the suggestion and under the leadership of Richard Strauss in 1934. As at all of its meetings, to which nineteen countries now contribute musical representatives, the body held an international music festival in connection with its visit, which included many performances of operas, orchestra and choral concerts and chamber music recitals. In the course of just one week works by no fewer than forty-five composers were performed, often under the composer's baton or with his assistance.

Nevertheless the hope that this music festival would offer a cross-section of the new productions in music was disappointed; nor was this obviously the intention of the members of the council, most of whom belong to the older,



A Scene from the Honegger-Ibert 'L'Aiglon', Given in Brussels



Livne Mertens as L'Aiglon

academic wing and are more of less hostile to the new. The leading names of the modern schools, Schönberg, Alban Berg, Stravinsky, Bartók, Kodály, Malipiero, Pizzetti, Milhaud, Martinu, Hindemith, Krenek and many others were conspicuously absent. Many of the delegates had proposed works of their own or scores by their friends and students. Without going into extended discussion of this method of program making, it must be regretted because of its limitations, many of the musicians having chosen inferior or old works of theirs which have been familiar to the public for years.

Wilhelm Kienzl conducted with a zest astonishing for his eighty-two years, two entirely Wagnerian symphonic interludes from his 'Don Quix-

ote' (1898) and E. N. von Reznicek his pretty and charming, but sufficiently heard overture to 'Donna Diana' (1894). Moreover, Giordano's opera 'Andrea Chenier' (1896), which was given in Flemish, is scarcely a "novelty", any more than Sibelius's Third Symphony or the tone poem 'Uilenspiegel' by Flor Alpaerts and the Scherzo by Joseph Jongen, the two directors of the Belgian Conservatory, who follow in the footsteps of Richard Strauss and Dukas in these orchestral pieces. The few composers closer to our time were unfortunately not very happily represented: Janacek, Szymanowski, and above all Honegger and Ibert, who are truly not best served when their collaborative opera 'L'Aiglon' (after

Rostand's patriotic drama) is performed.

Among the compositions less familiar or new to an international public, a few deserve special mention; the rich and very noble 'Fantasia on a Theme of Tallis', by Vaughan Williams (England); the effective and wittily brief 'Minutes Symphoniques', by Ernst von Dohnányi (Hungary); the Four Pieces for Orchestra by Guillaume Landré (Holland), who has already given repeated evidence of his talents; a gay if somewhat popular 'Comedy Overture' by the twenty-seven-year-old Jacopo Napoli (Italy); and the Third Piano Concerto by Pantcho Wladigeroff (Bulgaria), which has vigorous opening and closing movements but is unfortunately very uneven and heavily influenced by Rachmaninoff. It was played in virtuosic fashion by the composer.

Among the chamber music works, two scores by leading composers of the new Belgian school deserve special attention: the Piano Quartet by Jef Van Durme, the product of a temperamental and vigorously expressive musical spirit, and the Wind Quintet by Jean Absil, who has been represented by far stronger works; also the succinct strongly contrasted Pieces for String Quartet by Albert Moeschinger (Switzerland) and a well constructed Piano Fugue by Piet Ketting (Holland).

Two Choral Events

The participants in the festival were also invited to two large choral performances: a Wagner concert, at which excerpts from 'Tannhäuser', 'Parsifal' and 'Meistersinger' were given and to the performance of the romantic and historical oratorio 'De Schelde' by Peter Benoit, a monumental, popularly conceived, if today somewhat old-fashioned, work by the famous Flemish master. The performance was of high quality and it bore witness to the capaci-

ties of the Belgian ensembles and soloists. Special praise should go to the Grand Orchestra Symphonique of the INR (The Belgian Radio Orchestra) and its conductor, Fraiz André; the Flemish Philharmonic; four large Brussels and Antwerp choruses (the Société Philharmonique), the Peter Benoit-Fonds ("Cecilia" and "Attico-Vocali") under the direction of Louis de Vocht and Flor Alpaerts. The Dessein Quartet (formerly the Brussels Quartet) also won much applause, as did the Gertler Quartet; the wind ensemble "Société des Instruments à Vent"; Nora Arnouts and Frans Toutenel (singers); Robert van Tomme (pianist), Edmond Bouquet (violin) and professor Marix Loewensohn (cello).

Aims of the Council

As a result of the Brussels meeting, the council put strongest emphasis on its efforts to protect 'droit moral' and spiritual values against every sort of profanation. It appealed to the governments and asked them to forbid the distortion of musical works for commercial ends and the arrangement of classical masterpieces for illustration in potpourris and tasteless operettas. In the endeavor to aid the spreading of contemporary music, several new exchange concerts were agreed upon. Further sessions were limited mainly to internal questions such as the election of the new general secretary, for which Emiel Hullebroeck (Belgium) was chosen, to succeed Kurt Atterberg (Sweden), and the preparations for the next congresses, which are to meet in Frankfurt-am-Main (June 1939), Naples and Edinburgh.

With all the faults of the musical program, the festival days in Belgium left beautiful memories: excursions to Antwerp, Ghent and Bruges gave an impression of the artistic culture and tradition of the country, of its old town halls, castles and churches, of the museums and superb paintings of the Flemish masters. Thanks and recognition are owing to the composer Emiel Hullebroeck, who devoted himself with such zeal to the organization and carrying through of the festival.

NEW DIRECTORS PLAN NORTHWESTERN FESTIVAL

Stock and Lange to Conduct Chicago
Symphony and Chorus in May—
Officers Elected

EVANSTON, ILL., Jan. 20.—New officers and directors have been elected for the Northwestern University Festival Association, which will this year sponsor its spring music festival in Evanston on May 16, 18 and 20. Arthur G. Cable is president of the association; Theodore W. Robinson, vice-president; Percy B. Eckhart, second vice-president; James F. Oates, third vice-president; John J. Mitchell, secretary; Henry E. Voegeli, assistant secretary; Addison L. Gardner, Jr., treasurer.

Directors are: Sewell Avery, Kenneth F. Burgess, Arthur G. Cable, Bertram J. Cahn, John Alden Carpenter, Mark W. Cresap, Charles G. Dawes, George B. Dryden, Percy B. Eckhart, Mrs. Louis Eckstein, Mrs. Irving S. Florsheim, Addison L. Gardner, Jr., Charles H. Hamill, Mrs. Walter Kirk, Edwin S. Mills, John J. Mitchell, James F. Oates, Mrs. Bartholomay Osborne, Theodore W. Robinson, Edward L. Ryerson, Jr., Walter Dill Scott, Charles W. Seabury, Albert A. Sprague, Silas Strawn, Chester D. Tripp and Harry L. Wells.

This year Frederick Stock, assisted by Hans Lange, will again conduct the Chicago Symphony and the chorus. The program will be the most ambitious that has been undertaken in recent years.



E. N. von Reznicek



Peter Benoit



Jean Absil



Guillaume Landré



Emiel Hullebroeck



Jef Van Durme



Albert Moeschinger



Franz André